

JANUARY 17, 1953

MOTION PICTURE HERALD

**ALLIED BOARD SLAMS
DOOR ON ARBITRATION;
HITS PRICE POLICIES**

**James R. Grainger to Be
New President of RKO**

**20th-Fox and Paramount
Move on Third-Dimension**

REVIEWS (In Product Digest): PETER PAN, THE NAKED SPUR, TAXI, STAR OF TEXAS, THE SEA AROUND US, CONFIDENTIALLY CONNIE, THE MITCH-HIKER, GIRLS IN THE NIGHT, WINNING OF THE WEST, SAVAGE MUTINY, SWORD OF VENUS

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"SEEING IS

YOU MUST SEE THESE TWO M-G-M TRADE SHOWS!

It is not enough for us to tell you that we have a new dramatic attraction of "Battleground" stature —

You must see for yourself M-G-M's terrific production "BATTLE CIRCUS," with great performances by HUMPHREY BOGART and JUNE ALLYSON.

It is not enough for us to tell you that M-G-M has another smash Technicolor musical to follow "Million Dollar Mermaid" —

You yourself must see "I LOVE MELVIN," with those "Singin' in the Rain" kids DONALD O'CONNOR and DEBBIE REYNOLDS.

BELIEVING!



JAN. 23—"BATTLE CIRCUS"

It's in the cards! Yes, the audience-response cards from advance Previews are sensational. It is not too soon to predict a sock entertainment with "Battleground" thrills and with even *more* humor and romance than that famed production. Humphrey Bogart and June Allyson are simply terrific. The producer who gave his showmanship talents to the Bigness of "Ivanhoe" has come through with another winner in "BATTLE CIRCUS."

ALBANY	20th-Fox Screen Room	1052 Broadway	1/23	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/23	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/23	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/23	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/23	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/23	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/23	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/23	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/23	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/23	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/23	1:30 P.M.	NEW YORK N. J.	M-G-M Screen Room	630 Ninth Avenue	1/23	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/22	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/23	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/23	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/23	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/23	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/23	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/23	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/23	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/23	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/23	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/23	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/23	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/23	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/23	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	1/23	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/23	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/23	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/23	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/23	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/23	2 P.M.

* Except Cincinnati which is 1/22

M-G-M presents Humphrey Bogart • June Allyson in "BATTLE CIRCUS" • with Keenan Wynn • Robert Keith • Screen Play by Richard Brooks • Based on a Story by Allen Rivkin and Laura Kerr • Directed by Richard Brooks • Produced by Pandro S. Berman



FEB. 2—"I LOVE MELVIN"

(Technicolor)

Everybody loves those big M-G-M Technicolor musicals and it's great news for box-offices that the gayest tune-film of them all comes to greet America at Springtime. Donald O'Connor and Debbie Reynolds fulfill the rich promise of their "Singin' in the Rain" popularity in a wonderful story of how an amateur photographer gets his girl's picture on the cover of Look Magazine. (*We've made a big publicity tie-up for you, too.*) You'll love "I LOVE MELVIN."

ALBANY	20th-Fox Screen Room	1052 Broadway	2/2	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/2	12 Noon
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M-G-M presents "I LOVE MELVIN" starring Donald O'Connor • Debbie Reynolds • with Una Merkel • Richard Anderson • Allyn Joslyn • Color by Technicolor • Screen Play by George Wells • Additional Dialogue by Ruth Brooks Flippen • Story by Laslo Vadnay • Directed by Don Weis • Produced by George Wells

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

**"Smash Hit! This picture has four of th
in life. It has warmth. It has laughter.
faith. Plus Danny Thomas. And what a
personality is! He is an actor, bless him
Peggy Lee is a distinctive doll--her p
grows on you! 'The Jazz Singer' is a fi
to start off a Joyous New Year!"**

RUTH WATERBURY
in the
Los Angeles
Examiner.

**After the tremendous World
Premiere at Fox Beverly, L. A.
—all-time record at Paramount
and Beach, Miami! And the
most spectacular of all Broad-
way openings now sends it off
at the Paramount, New York!**

e greatest things there are

It has song. And it has

plus this fantastic

, and a great one.

ersonality

ne way

WITH
SINCERE
APPRECIATION

TO ALL WHO
CONTRIBUTED
SO MAGNIFICENTLY
TO ITS MAKING

WARNER BROS.

NOW
PRESENT

THE JAZZ SINGER

COLOR BY
TECHNICOLOR

STARRING

DANNY THOMAS
PEGGY LEE

WITH MILDRED DUNNOCK EDUARD FRANZ

TOM TULLY • ALEX GERRY • ALLYN JOSLYN • HAROLD GORDON

SCREEN PLAY BY FRANK DAVIS & LEONARD STERN AND LEWIS MELTZER

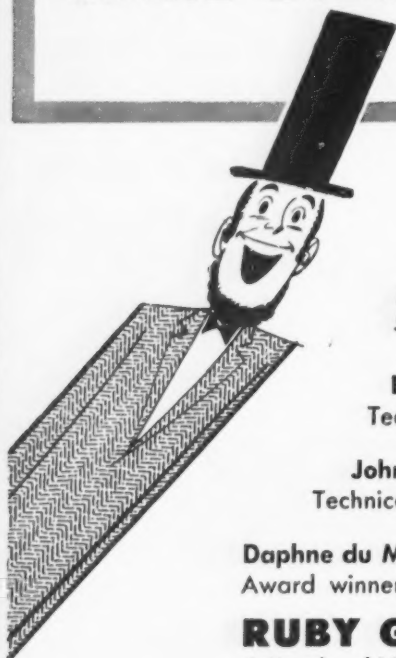
PRODUCED BY SAMSON RAPHAELSON • LOUIS F. EDELMAN

MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINE
MUSICAL DIRECTION BY RAY HEINDORF

DIRECTED BY
MICHAEL CURTIZ



MAKE EVERY DAY A HOLIDAY IN FEBRUARY!



***"...and here is entertainment of
the people and FOR THE PEOPLE":***

Ernest Hemingway's **THE SNOWS OF KILIMANJARO**,
Technicolor, starring Gregory Peck, Susan Hayward and Ava Gardner.

John Philip Sousa's **STARS AND STRIPES FOREVER**,
Technicolor, starring Clifton Webb, Debra Paget, Robert Wagner and Ruth Hussey.

Daphne du Maurier's **MY COUSIN RACHEL**, starring two-time Academy
Award winner Olivia de Havilland with the exciting new star, Richard Burton.

RUBY GENTRY, starring Jennifer Jones, Charlton Heston and Karl Malden.
A Bernhard-Vidor Production. Released by 20th Century Fox.

"—and these VALENTINES!"

NIAGARA, Technicolor, starring Marilyn Monroe,
Joseph Cotten and Jean Peters.

BETTE DAVIS in **THE STAR** co-starring
Sterling Hayden. A Bert E. Friedlob Production. Released by
20th Century-Fox.

Irving Stone's **THE PRESIDENT'S LADY**,
starring Susan Hayward and Charlton Heston.

TONIGHT WE SING, Technicolor,
starring Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft,
Isaac Stern, Byron Palmer, David Wayne and the voice of Jan Peerce.
Soon...World Premiere, Radio City Music Hall.



***"—I cannot tell a lie! These attractions
are packed with dynamite and will make
EVERY DAY A HOLIDAY IN FEBRUARY!"***

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 3

January 17, 1953



First Things First

EXHIBITOR organizations in the United States and in Britain appear to be running the risk of hurting the campaigns to eliminate or reduce admission taxes by injecting trade practice issues in arguments submitted to members of Congress and the House of Commons.

Abuses affecting trade relations within the industry on either side of the Atlantic—or anywhere else in the world—should be adjusted promptly on an equitable basis. Such settlements should be made without the intervention of the Government bodies, if this can be done. The record of the past shows that Government intervention often leads, perhaps inevitably, to interference and control.

It would seem that both Allied States Association in the U. S. and the Cinematograph Exhibitors Association in Britain have made tactical errors which, if uncorrected, might lead to confusion in the minds of the legislators with respect to the impact of admission taxes on theatre operators. The Allied board at its mid-winter meeting this week in New Orleans decided to implement the organization's policy of taking trade practice complaints to Congress. It is to be hoped that such pressures will not be allowed to interfere with the tax campaign. The Congressmen and Senators who sit on the various committees are the legislators who vote on the tax legislation. If Congress is allowed to believe that the need for action has shifted from the tax campaign to trade practices, they may be less enthusiastic about vigorously supporting the repeal drive.

In Britain an excellent study of the relationship of admission taxes to industry financial health asserted that rental terms as well as high taxes were too heavy a burden on exhibition. The CEA Report on the Guide to Entertainment Tax Policy prepared by Messrs. Stoy Hayward included the following: "... it may well be that further consideration should be given to bringing about changes in the accepted percentage of film hire, the implementation of which policy is primarily a subject for negotiation between the individual exhibitors and the individual distributors." Members of the House of Commons may use this as an excuse to defer tax relief. Legislators naturally are somewhat inclined to follow the path of least resistance. If the problems can be thrust back on the industry instead of lightening the tax load, legislators will be tempted to advocate such a course.

Independent of any consideration of film rental, current admission levies in the United States and Britain (and in many other countries) place an unfair burden on the whole motion picture industry. Unity in seeking that relief may be jeopardized by including trade practice

questions in the presentation of the cases to the legislators. While trade practices have always been subjects of controversy, without tax relief they might become in many instances, purely academic questions.

Accent on Quality

OF all the factors contributing to the growing optimism in the industry none is more important than the quality of current and forthcoming Hollywood product. During the period from 1947 to 1952 expressions of pessimism were rampant. Now a spirit of cautious optimism which developed recently within the business has spread to newspapers, magazines, financial circles and—best of all—to the public.

In a fortuitous coincidence four pictures reviewed in the *Product Digest* section of this issue of the *Herald* are rated "Excellent." Not in years has that number of potential box office hits been reviewed in one issue. The films rated "Excellent" this week are "Peter Pan," Disney-RKO; "Taxi," 20th Century-Fox; "The Naked Spur," MGM; and "Star of Texas," Allied Artists. Since the first of September, twenty-six Hollywood pictures have been classified as "Excellent" by *Herald* reviewers, also a record.

Among recent favorable press attentions to the industry was a featured news round-up January 13 in the *Wall Street Journal*. That newspaper reported on "the brightening in the theatre picture." None in the industry would contradict the newspaper's statement that, "The theatre operators generally agree that good pictures still exert a powerful pull on the movie-going public."

It is, of course, true that quality of product alone does not account for "the brightening in the theatre picture." In many major markets patrons have now gotten tired of the entertainment furnished by their television sets—and gotten them paid for! Most of the other "durable" goods purchased on the installment plan in the spending spree at the time of the start of the Korean War are now fully owned. This means the public has more dollars for entertainment.

In Hollywood the lesson has been learned that the public cares little about how cheaply pictures are made, only how well. The day of issuing public statements on studio economies and budget reductions is past. "Quo Vadis" and "The Greatest Show On Earth" were sold to the public as big and expensive attractions. No secret either is being made of the multi-million dollar costs of "Hans Christian Andersen," "Peter Pan" and other releases for 1953. A further indication of the trend is that Mr. Darryl F. Zanuck has announced recently that more than \$20,000,000 of the 1953 budget will go on seven "super specials."

Letters to the Herald

Needed Adjustments

TO THE EDITOR:

There is nothing wrong with the motion picture business outside of the lack of customers. They are not coming, even if you give them passes on good pictures.

Why is this?

We can all offer some cause in answer to the question but we have not been able to lick it and we are not going to for a while. The reason why we can't is not in our theatres or product. We have to adjust the cost of operation and make the most of the best. We must work on eliminating, or at least cutting the Federal and city taxes, and on that old nemesis, film rentals, which must be adjusted to keep theatres open. You can't keep them open by giving companies 35 per cent or above for good pictures. Those are the bread and butter pictures. Buy them right and I'll guarantee you'll last longer.—*A. J. MARTIN, Executive Secretary, Akron Theatre Owners' and Managers' Association.*

Knock 'Em for a Loop

TO THE EDITOR:

This nation is a giant flexing its muscles. I doubt if anyone realizes our capabilities. Even though there is no longer the chance to compile great individual fortunes, we are all lolling in a luxury that has never been approached before in the history of mankind.

Now, with all this tremendous multiplying of the national income, the abundance of wealth, the crescendo more and more of everything and the consequent increase in wealth it is paradoxical that we in this industry have for the past few years viewed with impassioned alarm the future, if any, of this industry. The only new thing to hit us in the past twenty years that could create a national stir has been the drive-in. (It is too early for Cinerama and three-dimensional to have made an impression nationally.)

We've improved technically and greatly improved artistically, but we have got to create something that will knock the people for a loop. Something that is as sensational as sound. Maybe three-dimension will be it. I hope so. Cinerama is not going to reach down into the corners of exhibition like three-dimensional could. Too prohibitive in mass and cost. Artistic improvement is just like adding new and better upholstery to last year's car—it doesn't create any sensation.

The public has to be jarred loose with something as new, as inspiring and sensa-

"ALL FILM INDUSTRY NEWS"

To the Editor:

Just a few lines to let you know that I enjoy your magazine tremendously. I have gotten a lot of good ideas from it and it keeps one abreast of all the film industry news. I am comparatively new in the theatre business, but with magazines like yours to read I'm sure that I can continue to get new ideas about picture promotion. —*HAROLD L. THOMPSON, Manager, 41 Highway Drive-In, Macon, Ga.*

tional as jet power, atomic energy, nylon or synthetic chlorophyll. We are dragging our feet in an economy that is straining at its seams in an effort to break out into the greatest one any man has ever dreamed of.

Consequently, I believe our biggest problem basically is not arbitration, film rentals, product, law suits or new faces. I think we better pool some dough and set up a research laboratory to end all laboratories and come up with something in line with present day technological advances and prepare to knock the public into a dither about motion pictures. If it's to be three-dimension, then we'd better roll.

Hit 'em with a smash, not just ease into it. But that would be the job of the scientists and specialists of the laboratory. Who knows what they might come up with? They run into some of the happiest and most miraculous accidents in those places. And they revolutionize industries while doing it. Despite all the palaver, we need a shot in the arm—with a new drug.—*CHARLES JONES, Secretary, Allied Independent Theatre Owners of Iowa-Nebraska.*

Quality Product First

TO THE EDITOR:

Cinerama, Natural Vision, Tri-Opticon and other extra dimensional processes are great accomplishments. Not only are they evidences of the unending technological developments in the industry, but they are also furnishing a source of substantial revenue at theatre box offices. However, the enthusiasm with which these and other innovations are received should not mislead us away from a fundamental truth.

As always, the most important factor governing the health of our box office in 1953 will be a continuous flow of quality product to the nation's theatres. We must never lose sight of the fact that technological improvements are the means by which entertainment is presented to theatre patrons,

but over the long pull, the subject matter of what appears on the screen will always be the major factor.

As an exhibitor who was facile with his pen wrote three centuries ago, "The play's the thing. . . ." It is fortunate that Hollywood is not losing sight of the fact that the time must come when once again the novelty is lost, as with television, radio and motion picture innovations, and attention is once again directed to *what* is being shown on the screen—and not how it appears.

A look at the list of forthcoming product convinces us that Hollywood will reach a new high in quality for 1953 that will once again put the industry on the ascendancy.—*HARRY BRANDT, President, Independent Theatre Owners Association, New York.*

Dedication

TO THE EDITOR:

It seems to me the most important thing each and every member of this great industry can do at the dawn of a new year is to completely dedicate himself to the true spirit of show business. Our problems, in this particular period of transition, are many but we must work them out backstage and when the curtain goes up the public will see only the glitter and make-believe they paid for at the box office.—*JACK BOMAR, President, I.T.O. of Arkansas.*

Necessary Steps

TO THE EDITOR:

There are several steps the industry should take for 1953. The most important item on the agenda today is to repeal the 20 per cent Federal admissions tax. Other necessary steps are: a revision of certain trade practices, particularly to advanced price pictures and pre-releases; building up of new box office names, and fostering of good public relations.—*ROBERT A. WILE, Executive Secretary, Independent Theatre Owners of Ohio.*

MOTION PICTURE HERALD

January 17, 1953

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► That long-standing grievance of American labor unions, production abroad of American pictures, this week received very official attention. Richard Walsh, president of the International Alliance of Theatrical Stage Employees, and Roy Brewer, IATSE Hollywood representative, were to be closeted with officials of the Association of Motion Picture Producers. Approximately 30 pictures this year are being shot abroad, the reports go. The IATSE has said, judiciously, it doesn't object to pictures overseas if it is necessary to portray backgrounds faithfully. It does object if the purpose is cheaper labor and tax evasion.

► The *Wall Street Journal* is back again, painting the industry's picture. However, this is an "upbeat" story. A survey in Tuesday's issue takes note of climbing theatre receipts, after a small 1952 decline, and a general optimism. The reasons, it finds, are varied, and subjective. The "bad" theatres have been shaken out, and closed; drive-in business is booming; TV shows are boring and people need to go to the theatre; good pictures bring them in; third dimension and other novelties will help; restyling and

improvement of theatres changes the customer atmosphere and competes with modernity in other lines.

► A new effort to eliminate overlapping state, local and Federal taxes will be made by the new Eisenhower administration. The new president will name a committee of state governors to work with the Treasury on the problem.

► Exhibitors should insist that distributors make available their best product for showing during the so-called "slack" exhibition periods, in the opinion of Edward L. Hyman, vice-president of United Paramount Theatres. The opinion was expressed in an interview this week with Alfred Russell, financial writer for the *New York World-Telegram & Sun*. Part of the problem, says Mr. Hyman, comes from the exhibitors' reluctance to commit themselves to extended playing time, but most serious, he thinks, is exhibition's "defeatist" attitude that nothing can be done for business during such as the pre-holiday periods. He urges the "department store technique" of 52-week merchandising for film exhibition.

► Washington industryites have thrown themselves into the preparations for the Eisenhower-Nixon inaugural entertainment. A listing of the various committees working on the affair reads like the roster of the Washington Variety tent.

DISTRIBUTORS WIN TRUST SUIT BY DIRECTED VERDICT

The major distributors and the Interstate circuit of Texas won an anti-trust suit against them in U.S. District Court in Dallas Wednesday. As they rested their case in the trial of a suit brought by I. B. Adelman, owner of the Delman theatre, an 1,145-seat house in Dallas, Judge William Howley Atwell directed the jury to return a verdict in favor of the defendants.

Mr. Adelman filed suit in November, 1947, in Wilmington, Del., charging that

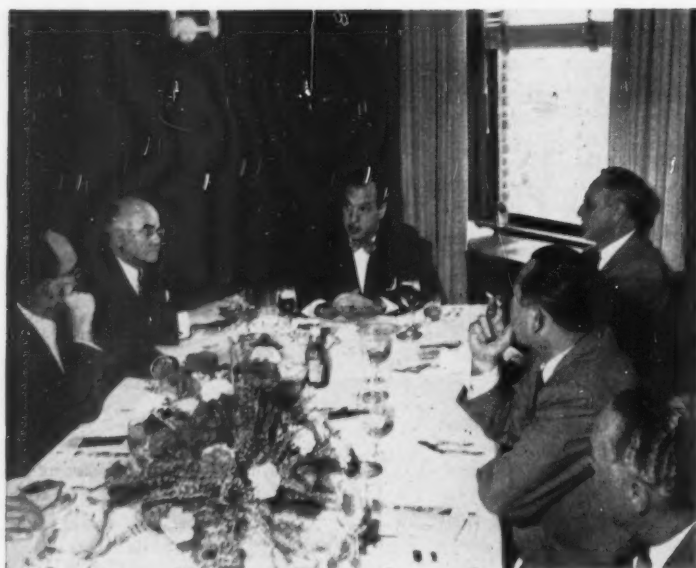
the distributors and Interstate had conspired to deprive him of first run product. The case was subsequently transferred to Dallas.

In directing the jury Wednesday Judge Atwell said that under the law the companies had the right to select their own customers and the evidence in the trial showed they had done only that.

Mr. Adelman has a second suit pending against the defendants involving his Delman theatre in Houston.

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This week in pictures



by the Herald

THE MARCH OF DIMES was the subject at the left, as Leonard Goldenson, co-chairman along with Spyros Skouras of the Motion Picture Committee for Infantile Paralysis, called to his New York office representatives of exhibition and distribution. With Mr. Goldenson, center, are Richard Yates, Republic; John O'Connor, Universal; A. Montague, Columbia; Bernard Goodman, Warners; and Monroe Goodman, Paramount.



by the Herald



A TRAVELING BAG goes to Elmer Hollander, standing, left, above, film buyer for the St. Cloud circuit. Mr. Hollander travels from New York to Florida next week, to join Florida State Theatres. With him above are Irving Wormser; David Levy, who kept order at the New York luncheon; Maury Miller, and Lou Wolf.

THE ROYAL SPLENDOR at the left is from Columbia's biggest ever, "Salome", the new Rita Hayworth epic, sole topic of the company's sales convention at Chicago this weekend. See page 26.



by the Herald

PAUL WEBSTER, above, is the newly appointed midwestern sales manager for Republic Pictures. His new base of operations will be the New York home office. He had been in Des Moines, as branch manager.



MAN OF THE YEAR. That's the designation of Harry M. Warner, president of Warner Brothers, by the Woodland Hills Men's Club, Cal. Mr. Warner lives in the town and helps promote its welfare. His latest project has been the new Legion Hall. The honor to Mr. Warner came at a banquet attended by 300 of his fellow citizens. Above, at the left, he holds his citation, given by Paul MacWilliams, Major Raymond Harvey, and Harry Martin, president of the Club.



H. B. ALLINSMITH, left, has been elected director and vice-president of Westrex, effective March 1. He had been Western Electric London manager. R. E. Warn, right, manager of Westrex's Hollywood division, also has been elected vice-president.



by the Herald

PETER PAN is having a hard time above, but will end as the victor. The new Walt Disney creation is reviewed this week in the Product Digest Section. "Peter Pan" is an RKO Radio release.

VLADIMIR LISSIM, left, well known foreign distribution executive, has been appointed vice-president of Sol Lesser International, handling Lesser pictures outside this country. Mr. Lissim last week was awarded the Knight's Cross of the French Legion of Honour, for services to the motion picture industry.



MEETING, in New York, to discuss RKO Radio's coming 25th Anniversary sales drive, March 6 to June 25, which Charles Boasberg, general sales manager (seated) will lead. With him are Michael G. Poller, Milton Platt, Walter Branson, Frank Mooney, A. A. Schubart, Nat Levy, and Harry Gittleston. For other news of RKO, see page 17.



A FAMOUS PLAYER from the history of the industry, as seen during the Zukor dinner through screening of old-time film, steps to the side of the pioneer. Above, Mary Pickford poses, for an effective, sentimental, and historic moment.

TRADE HONORS ZUKOR IN STUDIO CEREMONY

THE GRAND OLD MAN of the industry, Adolph Zukor, last week began receiving climactic accolades of a friendly industry he has served 50 years. It began, on the coast, with his 80th birthday dinner.

A PARAMOUNT LUNCHEON disclosed his bust, for 25 years at the New York Paramount, unveiled again at a permanent home in the studio. At right, Y. Frank Freeman, Mr. Zukor, and president Barney Balaban.



PIONEERS ALL, at the right. These men, at the Zukor birthday dinner, wrote with their deeds the industry's history, and their names are a roll-call: Samuel Goldwyn, Cecil B. De Mille, E. V. Richards, Mr. Zukor and Jesse Lasky.



SOME OF THE DINNER SCENES. Above, Harry M. Warner, president of Warner Brothers, is greeted by Barney Balaban, president of Paramount.



JESSE LASKY, right, above, an early associate, presents Mr. Zukor the plaque (his portrait in bronze). This was one of the dinner highlights for "Mr. Motion Picture."



ANOTHER PRESENTATION was that of another plaque, from the Hollywood American Federation of Labor Film Council. Council president Roy Brewer is at right.

ALLIED BOARD REJECTS ARBITRATION FINALLY

Affirms Convention Action On Distributor Draft; All Officers Are Re-elected

NEW ORLEANS: Allied doesn't want the kind of an arbitration system the remainder of the industry has been considering because present proposals offer no relief from practices of which exhibitors are complaining. Furthermore, it will keep its representatives removed from further discussions on the subject, and intends now to police the industry. Its members will report alleged decree violations by distributors and will send such evidence to courts and lawyers and Government agents.

This is the net result of the National Allied States Association board meeting, in New Orleans, on the most important industry problem of late, a method of adjudication of disputes which have cost the industry so much.

Rejects New Overtures On Arbitration Talks

The board rejected the distributors' draft of an arbitration system, even after a letter on the subject from Eric A. Johnston, president of the Motion Picture Association of America. The board acted after a report by the president whom they re-elected, Wilbur Snaper, leader of the New Jersey Allied unit. It acted, also upon the annual report by its general counsel, Abram F. Myers. The board's statement was somewhat in the fashion of Mr. Myers' lengthy and devastating analyses of proposals submitted in the past to insurgent exhibitors. Said the statement, in part:

"During the negotiations . . . the participating distributors not only continued to exact higher film rentals on all classes of product, but designated for social treatment as roadshows of pre-releases more pictures than had been marketed by that method in the five preceding years."

"Amazed" at Continuation Of Roadshow Practice

The board was "amazed" that at this "critical" juncture, such a practice should be continued, and charged it is a violation of two of the injunctions entered against eight of the majors in the anti-trust Government victory. It added that the practice has "the effect of superimposing upon the regular clearance to which subsequent run theatres are subjected, an additional and much longer clearance in favor of the prior-run theatres which play the pictures first as a road show and then on regular release—and has the further effect of creating clearances over theatres and towns which have not been subjected to any clearance. This is not designed reasonably to protect the licensed theatre on the run granted, but is designed

COLE SAYS THEATRE HAS LOST GLAMOR

NEW ORLEANS: "Motion pictures definitely must sell excitement, emotion and adventure; and how can that be done unless the setting, the theatre itself, is glamorous?" This question was posed by Col. H. A. Cole to members of the board of Allied States Association meeting Tuesday at the Jung Hotel here. Co-chairman of the COMPO tax repeal campaign committee, he described the 20 per cent Federal admission tax as responsible for the decline in the theatre man's capital which in turn has prevented the growth and multiplication of new, glamorous theatres. "We have lost our glamor," said Col. Cole, "because we have not had the capital to maintain ourselves in competition with others who have stolen our thunder."

solely to increase the distributors' revenue—a yardstick the courts have said they may not use."

This kind of dating means the exhibitor has to increase his admissions as designated by the distributor, the board continued, saying this is fixing of prices.

Allied has no choice but to reaffirm its previous decision, at Chicago, to reject the arbitration plan and withdraw its agents, the board commented, and said it now has adopted as its own the so-called Vlachos resolution, of the Chicago meeting, which asked Allied to make vigorous investigation and report on breakage of the law.

The letter from Mr. Johnston urged continuation of the arbitration talks, suggested another meeting and said that the distributors were still in favor of an arbitration system but opposed to the inclusion of film rentals.

In its authorized statement, the board also "noted with deep resentment the action of Republic Pictures Corporation in making available to WCBS-TV for free exhibition on television in opposition to the theatres, 104 of its feature films released between 1937 and 1948."

In addition to the reelection of Mr. Snaper, Mr. Myers was reelected chairman and general counsel; Ben Marcus, treasurer; Kane, recording secretary.

The two-day board meeting was called to order Monday by Mr. Snaper with Abe Berenson, president of Gulf States Allied, giving the welcoming address. Jack Kirsch, president of Illinois Allied, reported on the 1952 convention with succeeding discussion

centering primarily on trade practices and film rentals. It was Mr. Myers' report, recommending rejection of the arbitration proposals and vigorous attack upon selling policies, which occupied center stage.

Key comments in the Myers report were these:

There's "good reason to expect" repeal of the 20 per cent Federal admission tax at the current session of Congress.

The industry must abandon the idea that there's nothing wrong with the business that good pictures won't solve.

There is no indication that distribution leaders are willing to arbitrate film rentals, and Allied continues to insist on the inclusion of this matter in any arbitration plan.

Incentive selling might be based on a plan which would determine a "let live" film rental for normal grosses and would decrease the distributor's share as the gross increases.

The board should reaffirm the convention resolution to petition the new Attorney General to drop the 16mm case.

Unless the distributors reform promptly, "there will be no future for the Council of Motion Picture Organizations."

Mr. Myers said the industry must devote the coming year to ascertaining the causes of box office decline and staging an all-industry campaign to put that information to use to overcome the decline. The past year, he stated, has disproved two explanations of the box office drop—that people don't have the money, and that good pictures will bring them in. The people had money to spend on what they wanted, he declared, and business in the fall was bad, despite good pictures.

Asks Trade Cooperation On Institutional Ads

The industry must decentralize its advertising and cooperate in carefully designed institutional advertising, the report stated.

But above everything, Mr. Myers said, there must be a "big shakeup in distribution with radical reforms in pricing policies and practices." He repeated arguments he's made many times before against the present system where the distributor's percentage increases as the gross rises, "thereby destroying all incentive on the part of the exhibitor to exploit the picture and promote attendance.

Distribution has always regarded the theatre owner as a mere agent, wholly dependent on the distributor and entitled to only the narrowest possible margin, Mr. Myers claimed. He said such "archaic attitudes and oppressive methods" must be indicated as a chief cause of the low state of the industry.

In order for the industry to recover, the

(Continued on page 16, column 3)

U. S. STARS TOP WORLD IN BRITISH FILM POLL

Customers' Choice



MARTIN AND LEWIS PACE AT BOX OFFICE

Comedy Team Nailed Top Film Money-Makers in Poll

Cooper, Wayne Follow

By THOMAS M. PRISON

LONDON, Dec. 26 (AP)—The comedy team of Martin and Lewis has been named the top movie stars in the annual poll of British filmgoers. The pair, who have been together since 1946, were chosen by more than 100,000 voters. They were followed by Gary Cooper and John Wayne. The poll was conducted by the British Film Institute. Martin and Lewis were the only American pair to make the top 10. The poll was the first of its kind in Britain. It was held to determine the most popular film stars of the year. The results were announced on Dec. 26. Martin and Lewis were the top choice, with 100,000 votes. Gary Cooper was second with 80,000 votes. John Wayne was third with 70,000 votes. The poll was a surprise to many, as Martin and Lewis were not expected to win. They were considered underdogs. The poll was a success for the pair. It showed that they were still popular in Britain. The poll was also a success for the British Film Institute. It showed that there was still a strong interest in film in Britain. The poll was a good example of the power of the British filmgoer. It showed that they were still the most important force in the film industry. The poll was a good example of the power of the British filmgoer. It showed that they were still the most important force in the film industry.

Movie Players Tops Box Offices



and Lewis, Roy Rogers and Crosby, Hope, Stewart

By ALINE MOORE, United Press Staff Writer

LONDON, Dec. 26—Roy Rogers, after holding the winning spot for the last two years, was named the top movie star in the annual poll of British filmgoers. The cowboy star, who has been in the top 10 for the last three years, was chosen by more than 100,000 voters. He was followed by Martin and Lewis, Gary Cooper, and John Wayne. The poll was conducted by the British Film Institute. Rogers was the top choice, with 100,000 votes. Martin and Lewis were second with 80,000 votes. Gary Cooper was third with 70,000 votes. John Wayne was fourth with 60,000 votes. The poll was a surprise to many, as Rogers was not expected to win. He was considered an underdog. The poll was a success for Rogers. It showed that he was still popular in Britain. The poll was also a success for the British Film Institute. It showed that there was still a strong interest in film in Britain. The poll was a good example of the power of the British filmgoer. It showed that they were still the most important force in the film industry. The poll was a good example of the power of the British filmgoer. It showed that they were still the most important force in the film industry.

Theater Men List Best Box-Office Stars

HOLLYWOOD IN REVIEW

MARTIN AND LEWIS LEAD MAJOR THEATER POLL

The primary poll of the theater men, which was conducted by the National Association of Theatre Owners, named Martin and Lewis as the top movie stars of the year. The pair, who have been together since 1946, were chosen by more than 100,000 voters. They were followed by Gary Cooper and John Wayne. The poll was conducted by the National Association of Theatre Owners. Martin and Lewis were the top choice, with 100,000 votes. Gary Cooper was second with 80,000 votes. John Wayne was third with 70,000 votes. The poll was a surprise to many, as Martin and Lewis were not expected to win. They were considered underdogs. The poll was a success for the pair. It showed that they were still popular in the theater. The poll was also a success for the National Association of Theatre Owners. It showed that there was still a strong interest in film in the theater. The poll was a good example of the power of the theater men. It showed that they were still the most important force in the film industry. The poll was a good example of the power of the theater men. It showed that they were still the most important force in the film industry.

CINEMA

Top Draws

1-Bing Crosby

Top Awards For 1952

Moles Take 8 Of 10 Places

By BOB THOMAS

Martin And Lewis Most Theater Cus

HOLLYWOOD, Dec. 26 (AP)—After the top of the order, Martin and Lewis were named the most popular movie stars in the annual poll of theatergoers. The pair, who have been together since 1946, were chosen by more than 100,000 voters. They were followed by Gary Cooper and John Wayne. The poll was conducted by the National Association of Theatre Owners. Martin and Lewis were the top choice, with 100,000 votes. Gary Cooper was second with 80,000 votes. John Wayne was third with 70,000 votes. The poll was a surprise to many, as Martin and Lewis were not expected to win. They were considered underdogs. The poll was a success for the pair. It showed that they were still popular in the theater. The poll was also a success for the National Association of Theatre Owners. It showed that there was still a strong interest in film in the theater. The poll was a good example of the power of the theatergoers. It showed that they were still the most important force in the film industry. The poll was a good example of the power of the theatergoers. It showed that they were still the most important force in the film industry.

Hollywood Sweep U.S. Star Choices

LONDON, Dec. 26 (AP)—The Hollywood stars have swept the U.S. star choices in the annual poll of British filmgoers. The poll, which was conducted by the British Film Institute, named Martin and Lewis as the top movie stars of the year. The pair, who have been together since 1946, were chosen by more than 100,000 voters. They were followed by Gary Cooper and John Wayne. The poll was conducted by the British Film Institute. Martin and Lewis were the top choice, with 100,000 votes. Gary Cooper was second with 80,000 votes. John Wayne was third with 70,000 votes. The poll was a surprise to many, as Martin and Lewis were not expected to win. They were considered underdogs. The poll was a success for the pair. It showed that they were still popular in Britain. The poll was also a success for the British Film Institute. It showed that there was still a strong interest in film in Britain. The poll was a good example of the power of the British filmgoer. It showed that they were still the most important force in the film industry. The poll was a good example of the power of the British filmgoer. It showed that they were still the most important force in the film industry.



DORIS DAY SUSAN HAYWARD



BING CROSBY BOB HOPE



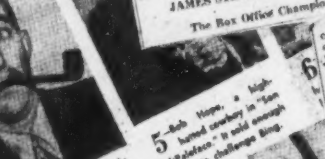
GARY COOPER GREGORY PECK



MARTIN AND LEWIS



JOHN WAYNE RANDOLPH SCOTT



JAMES STEWART RANDOLPH SCOTT

Box Office Champs

Top Awards For 1952

Moles Take 8 Of 10 Places

By BOB THOMAS

The box office "champs" of 1952 were announced this week. It appears that the movie business is still a man's world. Of the top 10 winners of poll of theater men, eight are men. Only two pairs—Doris Day and Susan Hayward—were named to crack the exclusive club. Day placed seventh and Hayward ninth.

Let's look at the main winners. Three selections come from the musical comedy field—Doris Day, Bing Crosby and Bob Hope. The other five—Gary Cooper, John Wayne, James Stewart, Gregory Peck, Randolph Scott—are largely identified with door openers.

Female stars made the most money in 1952. The top 10 winners of poll of theater men, eight are men. Only two pairs—Doris Day and Susan Hayward—were named to crack the exclusive club. Day placed seventh and Hayward ninth.

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and this is FAME ★ ★ ★ ★ ★

Shown here, in about half size, are examples of reports to the public by leading newspapers and multi-million circulation magazines of the nation during the past few days.

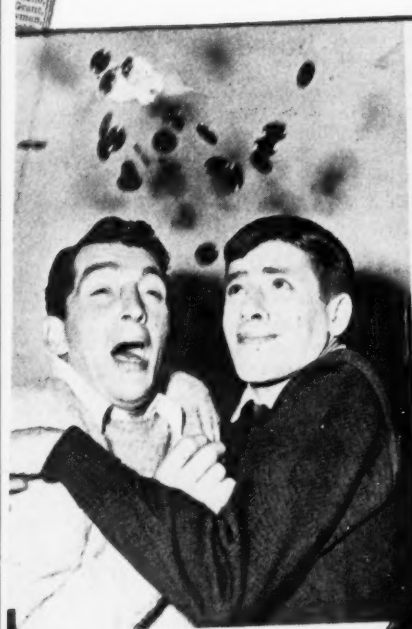
It would take all the pages of many issues of the *Herald* to reproduce in full size the clippings from all the hundreds of newspapers and magazines of the world which base reports and various kinds of articles on FAME's data during the course of a year.

Each year, the effective circulation coverage to the public of the findings of FAME become greater

—a service of incalculable value to the entire industry. And this year, when the forthcoming 21st annual issue of FAME reaches a record number of key people and public "opinion-makers", a new feature in FAME will play an important part in stimulating a trade AND public "upbeat" attitude toward the motion picture industry.

Quigley Publishing Company is gratified by the industry's pride in its de luxe annual publication. The coming edition of FAME will reach a new peak of constructive service—in the interests of all concerned.

At left, two of the pages in January 13th, 1953 issue of LOOK magazine (reaching over twenty million readers).



#1 boys, Dean Martin and Jerry Lewis, have been in the movies for 14 years, and last year were #2 in the poll. Their pictures: *Sailor Beware*, *Jumpin' Jack Flash* (1951 last year), *Over the Top* (1952), *The Seven Year Itch*, *The Seven Year Itch*.



Clark Gable has been among top stars since 1934. In 1952, his picture, *Across the Wide Missouri*, was #1.



Susan Hayward comes up from #13 with her *Song in My Heart*. The picture, *The Seven Year Itch*, was #1.



Esther Williams was #12 in 1952. Her picture, *Seven Year Itch*, was #1.



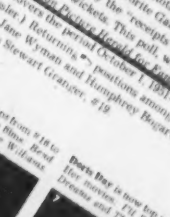
Cary Grant returns to Top 20 last year's poll with *My Blue Heaven*. The picture, *The Seven Year Itch*, was #1.



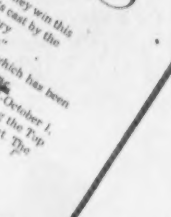
Betty Hutton, who back among stars in 1952, was #14. Her picture, *The Seven Year Itch*, was #1.



James Stewart jumps from #18 to #14 with his picture, *The Seven Year Itch*, was #1.



Doris Day is now top women star with picture, *The Seven Year Itch*, was #1.



Jane Wyman comes back to #14 with her picture, *The Seven Year Itch*, was #1.

AMERICA'S FAVORITE MOVIE STARS

DEAN MARTIN and Jerry Lewis are now the top men of the movies. They win this distinction by a record-breaking vote of 65 per cent of all ballots cast by the nation's independent and circuit theater owners. Veteran favorite Gary Cooper is second. All choices are of course governed by the "receipts" that we the customers push through the box-office wickets. This poll, which has been conducted for 31 years by the trade journal *Box Office*, covers the period October 1, 1951-October 1, 1952. (Winner of the first poll, Marie Dressler.) Returning positions among the Top 20 this year are Cary Grant, Betty Hutton, Jane Wyman and Humphrey Bogart. The lone newcomer to the inner circle this year is Stewart Granger, #19.



INDUSTRY GETS 'DIMENSIONITIS'

Skouras Announces Plan for "Anamorphosis," as Others Dip Into Field

There was increasing evidence this week that the motion picture industry is headed toward an era of three-dimensional and three-dimensional effect films.

In New York Monday, Spyros Skouras, president of 20th Century-Fox announced the company plans to release a three-dimensional film this year, utilizing its own process, in addition to developing "Anamorphosis," the large-screen French process which offers a three-dimensional effect.

Paramount, Lesser at Work

In Hollywood, Adolph Zukor, chairman of the board of Paramount Pictures, disclosed for the first time that his company is working on a three-dimensional process which will not require the viewer to wear glasses of any kind.

Also in Hollywood this week Sol Lesser announced the formation of Stereocinema Corp., to produce and distribute three-dimensional pictures and also to lease equipment to other production companies. Mr. Lesser said the organization will furnish 12 three-dimensional programs per year, each consisting of a feature and shorts, to approximately 600 theatres throughout the world under a franchise agreement.

Taking cognizance of the ever-increasing number of "Bwana Devil" engagements, National Theatre Supply last week in Cleveland held a special two-day central district sales conference designed to further instruct salesmen and branch managers in modifying existing theatre equipment for three-dimensional exhibition.

In his statements to the trade press in New York, Mr. Skouras said that "The Robe," slated for production this year, may be the first picture to be made in the "Anamorphosis" process. Tests with the process now are under way at the studio's laboratories on the coast, it was learned, and the process will be discussed further when Darryl F. Zanuck, vice-president in charge of the studio, arrives in New York for conferences with Mr. Skouras about January 20.

Uses Extra Large Screen

The process, according to a company spokesman, features a screen two or three times the size of the ordinary screen, requires only one projector, and utilizes regular 35mm film. The only change necessary, it was explained, is the attachment of a special lens to the regular projector. The process also features stereophonic sound. Without disclosing the terms, the spokesman said that 20th-Fox had contracted with the

inventors for the rights to develop this process.

The company has not yet selected the title for its three-dimensional film but fully expects to release the picture this year. The 20th-Fox three-dimensional process, it was explained, requires the use of special glasses by the audience.

The Paramount process, it was learned from a source other than Mr. Zukor, does not require the use of glasses. It is believed the system may be ready for limited commercial use before the end of the year.

See Increasing Demand

The NTS conference was called by John W. Service, vice-president and Central district manager, who indicated that because of the increase in the number of engagements of Natural Vision's "Bwana Devil," NTS had decided that all sales people will be required to survey and handle orders to keep up with the demand. Most three-dimensional showings thus far have been accomplished through the equipment facilities of NTS. The company anticipates a healthy increase in business as a result of relaxed building controls and improved box office conditions.

In connection with "Bwana Devil," it was reported in New York at mid-week that United Artists was negotiating with Natural Vision for the purchase of the film outright. Details of the completed deal were expected to be made public by the end of the week. Arch Oboler, producer of the film, was in New York for conferences on the transaction in which the Chemical Bank and Trust Company was said to be interested from a financing angle.

Has Projector Synchronizing Device for 3rd Dimension

A purely mechanical device for interlocking the two mechanisms in the projection of third-dimension pictures has been marketed by Projection Products, 640 Cauldwell Avenue, New York City. Called the "Dacor Synchronizer" after one of its developers, David Corbett—the other being Walter Wall—the device connects the two projectors through their motors by means of a flexible cable, rather than by the costlier method employing Selsyn motors.

At each end of the cable, which revolves in a flexible housing with a permanent oil bath, is a small housing containing a train of two gears connected to the shaft of the corresponding projector motor merely by an Allen screw attachment. Cable flexibility allows for absorption of differences in starting inertia, but since it can give in only one direction, it immediately unifies the two projector motors at constant speed, it was explained.

ALLIED BOARD

(Continued from page 13)

board was told, distributors must give exhibitors an incentive. He then suggested his formula based on normal grosses for a test period for different classes of pictures or different types of operation, with the distributor's share falling as the gross rose beyond the normal.

"Nothing could give the business a bigger lift than the development of an equitable formula for pricing films," Mr. Myers stated.

Sees Possibility Film Cases May Be Reviewed

He said that when the Justice Department is reorganized under a new Attorney General, "it may be that the cases against the film companies will be reviewed and action taken toward making them effective." But just to play safe, he added, it might be a good idea for the board to specifically authorize Allied officers to take their complaints to the House or Senate Small Business Committees.

"In order to succeed in our campaign for reforms which will pave the way for an all-industry recovery program, we must convince all concerned that our campaign is going to be prosecuted until our ends are achieved," the report said.

Mr. Myers praised the progress of the tax repeal campaign but warned against the possibility that the distributors might try to "appropriate to themselves" all the benefits of a tax cut.

Allied renewed its COMPO membership only until the next convention board meeting, Mr. Myers recalled. A decision on renewing it then, he said, "will undoubtedly hinge upon whether the tax campaign is successful and whether in the meantime the distributors have sufficiently modified their selling policies.

Caravan Committee Asks Speedy Interchange

The Caravan Committee reported on the condition and prospects for the Caravan, emphasizing the need for speedy interchange of trade information among units.

The Gulf Allied convention officially got under way Tuesday afternoon at a film clinic for exhibitors only. The evening was highlighted by a supper party at the Palms Restaurant, compliments of the Ballantyne Company. Wednesday was occupied in general business session, climaxed with the election of officers for the coming year.

Reelected were Abe Berenson, president and national director; F. G. Prat, Jr., vice-president, and Harold Bailey, secretary. Teddy Solomon of McComb, Mississippi, was elected treasurer. L. C. Montgomery was reelected chairman of board and alternate national director. Newly elected members of board of directors are J. V. O'Quinn of Kalpin, Louisiana; W. M. Butterfield, Pascagoula, Mississippi, and Frank Degraaw, Abbeville, Louisiana. Speakers at the general meeting included Henderson Richey, Max Youngstein, and Burton Robins of National Screen Service.

CEA Moves To Get New Tax Relief

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association has taken another step forward in its campaign for entertainment tax remission.

It has prepared an analysis of the Treasury's estimates of the likely turn of business at the box office following the introduction of the Eady Plan and the outcome thereof. The analysis shows that the Treasury forecasters were hopelessly at fault. There is, indeed, a short-fall of no less than £3,844,000 on the Government's figures for net takings after two years' operation of the plan.

When Chancellor of the Exchequer R. A. Butler receives the CEA delegation they will tell him that they accepted the Eady Plan on the strength of the Government estimates and that, instead of being collectors of the Eady levy from the customers, they virtually now find themselves paying the money out of their own pockets.

They will present to Mr. Butler a new tax scale which would redress the short-fall by the amount of £3,707,000 in a full year.

The proposed scale would benefit, to the extent of two-thirds of the total proposed remission, the tax on theatre seats of 1s.6d. or under. These are the prices of admission in use at smaller theatres whose need for relief, it is claimed, is greatest.

Egypt Proposes Plan for National Film Center

WASHINGTON: Legislation has been proposed in Egypt to create a National Film Center to study and prepare measures to help the domestic film industry, the Commerce Department reports. Film chief Nathan D. Golden said the Center would control the financing and receipts of films, would grant loans and subsidies to producers, and would develop the documentary film industry. So far, neither the government nor the local industry has taken any formal action on the bill.

"Genghis Khan" to U. A.

"Genghis Khan," film spectacle of the adventurous life of the 12th Century Mongol Emperor, has been acquired for release by United Artists; it is announced by Arthur B. Krim, president. Filmed in the Philippines, "Genghis Khan" was produced and directed by Manuel Conde, who stars in the title role.

"The Tinderbox" to States Rights

"The Tinderbox," a full length animated cartoon on a Hans Christian Andersen fable, is on the states rights market. It is owned by Cavalcade Pictures, Inc., of Hollywood, of which Harvey Pergament is president.

J.R. GRAINGER TO BE PRESIDENT OF RKO

James R. Grainger, executive vice-president and general sales manager of Republic Pictures for the past 15 years, will assume the presidency of RKO in about four weeks, it was unofficially but authoritatively reported in Hollywood Wednesday. An official announcement was expected from RKO before the end of the week.

The appointment came after weeks of deliberation by Howard Hughes, who resumed active management of the company after the Stolkin Chicago syndicate, to which he had sold his controlling stock interest, was unable to complete a board of directors and executive personnel group.

Mr. Grainger currently is under a five-year contract with Republic, which has three years to run, but Herbert J. Yates is reported to have consented to the move and it is understood that Mr. Grainger will spend the next four weeks arranging his affairs with Republic.

The Stolkin group is believed to be still interested in re-selling the stock they bought from Mr. Hughes and, according to the Hollywood report, include a stipulation that he retain the post regardless of any change.

A veteran of motion picture distribution, Mr. Grainger entered the industry in its early days as the American agent for the Italian film "Cabiria." He later became western division sales manager for Edison Talking Pictures and then general manager of the Thomas Ince Pictures Corp.

He organized and became general manager of Marshall Neilan Productions, represented Charles Chaplin in the distribution of "The Kid," and represented William Randolph Hearst in the distribution of Hearst



JAMES R. GRAINGER

productions through Famous Players Lasky. In 1924 he became general sales manager of Fox Film Corporation and was elected vice-president in charge of distribution for that company in 1930. He joined Universal Pictures as vice-president and general sales manager in 1933 and five years later he went to Republic where he has been in charge of sales all through that company's rise to major status in the industry.

Mr. Grainger's son, J. Edmund Grainger, as president and general manager of Edmund Grainger Productions releasing through RKO, is presently the most active producer on the RKO lot.

National Sales Drive Planned by RKO Radio

RKO Radio Pictures will launch a sales drive March 6, which will continue to June 25, it has been announced by Charles Boasberg, general sales manager. As "RKO's 25th Anniversary Drive," it will be aimed at booking RKO product, including shorts, in every theatre in every territory during each of its 16 weeks duration. Division meetings also will be held in mid-February. Cash prizes will be awarded to members of winning branches. Among the top films to be included in the drive period are: "Montana Belle;" Huntington Hartford's "Face to Face;" "The Bachelor and the Bobby Soxer" and "Bachelor Mother," both re-releases; "Blackbeard the Pirate," Technicolor; Samuel Goldwyn's "Hans Christian Andersen," Technicolor; Gabriel Pascal's "Androcles and the Lion;" Independent Artists' "Never Wave at a Wac;" Mort Briskin's "No Time for Flowers;" Walt Disney's "Peter Pan," Technicolor; Fil-

maker's "The Hitch-Hiker," "The Sea Around Us," Technicolor; "Port Sinister" and David E. Rose's latest production, "Sea Devils."

New York Theatre Seeks Damages of \$7,500,000

Damages totaling \$7,050,000 are sought in an anti-trust suit filed in New York Federal District Court Wednesday by the Tribune Theatre Corporation, operating the Tribune theatre in lower Manhattan against Warner Brothers, 20th Century-Fox, Universal and the Skouras Theatres Corporation. The plaintiff charges conspiracy among the defendants in forcing unreasonable clearance against the Tribune in favor of Skouras' Academy of Music although, it is charged, the theatres are not in competition with each other.

Two suits are involved in the case, one for \$1,050,000 against all four of the defendants and another for \$6,000,000 against the three film companies.

Terry Ramsaye Says



ABOUT THE TOOLS—At no time since the fumbling dawn years has the motion picture been so concerned about its tools as now. Through most of the first half-century the motion picture was in the hands of exploiters who were busy with their merchandising and accepted only such technological development as was thrust upon them, nearly always from external sources—as for instance in such matters as color and sound. Now important corporations, jarred into consciousness by television, are taking aggressive interest in the instrumentation of the art, engaging in research and experiment.

Currently we have before us such manifestations as Cinerama, Tri-Opticon and Natural Vision, all declared, and with more around the corner. Just ahead are Telemeter, for the home, Eidophor for the theatre.

Possibility of revolutionary impact over perhaps longer term is looming in those efforts under the auspices of Bing Crosby Enterprises, Inc., in magnetic tape recording of television images. That it seems, by competent report from Hollywood, has arrived at demonstration of a clear picture at least as good, in its yet developmental state, as early Kinescopes. Ultimate impact on motion picture photography, making toward an all-electronic system without intervention of photo-chemistry, could make obsolete much of the vast complex of motion picture laboratory technology. That would be rather a while yet.

The encouraging aspect of all this is that the motion picture industry has come to a phase in which it is inclined to tend to more of its business.



NATURE BLITZ—A foretaste of what a grade A bombing raid could do to our vast electrified areas has been dealt the southern New England shore line by a minor rain. It just chanced to fall upon a landscape just under the freezing temperature, resulting in tons of ice per mile, crashing trees and sweeping down the tenuous network of wires upon which all living depends.

The effect is an order of what cinematic calls montage. It is a piling on of commonplaces and minor happenings to cumulate into debacle. The radio, television and telephone fall silent. It is discovered there is no light, heat, refrigeration. There is no escape. The motor car

is made futile on ice slick highways crisscrossed with fallen trees for miles.

Rescue comes slowly with repairmen called in from hundreds of miles in the interior. Even they are bedded and fed at hospitals, with standby electric generators.

One is incommunicado, marooned by the failure of a ridiculously slender bit of copper and some rain water. Of course a full powerhouse strike could do as much.

There is the makings of quite a script to be had. The title would be "Margin of Safety." Civilization seems to be always outrunning its social security.



SOCIAL NOTE—Reporting on an Eric Johnston speech in Spokane, *Motion Picture Daily* had a dispatch saying he "predicted a 'marriage' between television and motion pictures in the near future." It is to be observed that it better be soon or the occasion will be embarrassed by the presence of some rather vociferous and troublesome off-spring. The FCC and the Department of Justice have been working on a shotgun wedding for quite a while.



THE THRIFTY ONES—Up in Scotland at a CEA meeting that matter of trade shows and exhibitor apathy, touched on here domestically a spell back, came up. The discussion included the observation of James Wallace, "a good many of these trade shows are run for the benefit of the unemployed public. Somebody in the industry also seems to be paying off the butcher and the baker with trade show cards (passes)."



A GAUDY, BAUDY AND BRUTAL coloration is conspicuously seeping into certain orders of advertising, especially manifest in motion picture display book jackets and the covers of paper-bound reprints. The beginnings of protest appear. We shall have the familiar cycle, headlong into trouble, defensive denials, promise of reform, compromise, a truce, quiet for a spell and the backsliding process again.



JUSTICE A GAMBLE—We are indebted to that poignant pundit Dorothy Kilgallen for the information that New York bookies are laying odds on the verdict in the prosecution of Mickey Jelke on charges of traffic in Eve's flesh. That approaches the nature of mathematical contempt of court.

Court Clears Fabian to Get Warner Post

The way was cleared by the New York Statutory Court January 9 to allow S. H. Fabian, president, and Samuel Rosen, vice-president of Fabian Enterprises, Inc., respectively, to become officers and directors of the new Warner Brothers theatre company, to be formed February 28.

At the same time, Warners disclosed in its annual statement to stockholders that a number of changes have been incorporated in its reorganization plan, many of which stem from the recent agreement between Warners and Fabian under which Harry M., Albert and Jack L. Warner will sell their controlling stock interest in the new Warner theatre company to Mr. Fabian.

Under the changes, the company's entire term bank loan of \$4,773,000 will be allocated to the new picture company, instead of three-fourths of it, as proposed under the original reorganization plan, adopted to effect the divorcement of the company into production-distribution and exhibition entities as required by the consent decree.

The three-judge New York Statutory court approved the order allowing Mr. Fabian and Mr. Rosen to become officers and directors of the new theatre company following an agreement with the Department of Justice, which requires the divestiture of three additional theatres in cities where Warner and Fabian theatres together might dominate the market. The cities affected are Johnstown, Pa., Troy and Albany, N. Y.

The approval of the court was made contingent upon the consummation of the Warner-Fabian sale and the assent of the stockholders, whose annual meeting has been scheduled for February 17 in Wilmington, Delaware.

Allied Artists Sets Three For February Release

Three films will be put into national release in February by Allied Artists, according to an announcement by M. R. Goldstein, vice-president and general sales manager. They include "Kansas Pacific," a Walter Wanger production in color starring Sterling Hayden and Eve Miller, which is set for February 22; "Tangier Incident," a Lindsley Parsons' production starring George Brent and Mari Aldon, for February 1, and "The Homesteaders," a Wild Bill Elliott feature in sepia tone, produced by Vincent M. Fennelly, for February 8.

MGM Bidding Soon Open

The right of Loew's, Inc., to license its own pictures to its theatres any way it sees fit will expire February 6, under a provision of the consent decree. From that date, theatres in competition with Loew's theatres will be able to bid competitively for MGM product.



In 1953....
a new achievement
in motion picture
entertainment by
WALT DISNEY

WALT DISNEY'S GREATEST

In "Peter Pan", Walt Disney, master story-teller of our time, has created a new achievement in motion picture entertainment. Even unforgettable "Snow White" and matchless "Cinderella" were but preparation for this, his greatest triumph. For "Peter Pan" is a picture that will live in the hearts of the world forever.

Walt Disney's "Peter Pan" will establish unprecedented grosses and around-the-clock attendance for theatres everywhere!

RKO is now ready to consider negotiations for pre-release engagements.

PETER

PRE-RELEASE WORLD PREMIERE

February 5, 1953

ROXY THEATRE, New York
STATE-LAKE THEATRE, Chicago





Indian Camp

Skull Rock

Mermaid Lagoon

Cannibal Cove

PETER PAN

COLOR BY
TECHNICOLOR

EVEN THE SONGS ARE
OUT OF THIS WORLD

"You Can Fly! You Can Fly!"
"Second Star to the Right"
"Your Mother and Mine"
"Never Smile at a Crocodile"
"What Made the Red Man Red"
"Tee Dum, Tee Dee"

Distributed by RKO Radio Pictures
With Bobby Driscoll
as the voice of Peter Pan

© WALT DISNEY
PRODUCTIONS



and A NEW ACHIEVEMENT in MOTION PICTURE PROMOTION!

Walt Disney's "Peter Pan" will be launched on the crest of the greatest advertising, publicity and exploitation campaign in the history of show business.

To mention only one phase of this vast promotional effort, four nationally-known companies—each a leader in its field—will spend more than \$4,000,000 in "Peter Pan" tie-in advertising.

Every facet of showmanship will be utilized—national magazines, newspapers, television, radio, point-of-sale, tie-in displays, direct mail.

All this will be reflected at *your* boxoffice, when *you* play...



Walt Disney's PETER PAN

Color by **TECHNICOLOR**

Distributed by RKO Radio Pictures, Inc.

9-CITY THEATRE TV NET COST PUT AT \$5,450,000

**AT & T Reports Estimated
Figures to FCC; Resume
Hearings January 26**

WASHINGTON: The American Telephone and Telegraph Co. disclosed Monday to the Federal Communications Commission that the estimated cost for a New York to Washington theatre television transmission service operating on a 10 mc band and covering nine cities would be \$4,400,000 for construction, and \$1,050,000 for annual operating cost. The company pointed out that all other cost data was "in preparation" and could not be supplied now.

The A.T. and T. figures cover three theatre television networks simultaneously servicing the nine cities.

The nine cities which would be serviced by the system are New York, Philadelphia, Trenton, Atlantic City, Wilmington, Baltimore, Reading, Allentown and Washington.

Sees Theatre Network TV Sooner with Its Facilities

A.T. and T. Monday told the FCC that it will argue at the coming theatre television hearings that the use of Bell System theatre television transmission will permit the development of theatre television networks earlier than otherwise possible. The hearings will resume January 26.

A.T. and T., Motion Picture Association of America, the National Exhibitors Theatre Television Committee and other parties Monday filed their proposed witness lists and summaries of the testimony which will be given at the hearing.

A.T. & T. said that its lead witness, F. A. Cowan, engineering staff manager of the long lines department, would tell the commission that the Bell System has transmission facilities which can meet the 10 mc band width deemed necessary by the industry to give the theatre television image the same clarity as the 35 mm image.

Put Cost of Three Nets At \$5,450,000 Total

At the close of the first phase of the theatre television hearings last fall an industry source gave the MPAA-NETTC cost of a similar theatre television transmission service which would be built and operated if special frequencies are allocated by FCC for theatre television. Although the industry figures were based on a different kind of cost breakdown, the total industry figure for the construction cost of three networks simultaneously operating between New York and Washington was \$5,450,000.

The industry figure for total annual operating costs of the service, based on a three-year amortization period, was \$2,420,000.

INDUSTRY WITNESSES NAMED FOR THEATRE TV HEARING

The list of 29 witnesses who will testify for the industry at the theatre television hearings before the Federal Communications Commission starting January 26 was submitted Monday by Marcus Cohn for National Exhibitors Theatre Television Committee and by Vincent Welch and James L. Fly for Motion Pictures Association of America.

The listing was in alphabetical order, and not in order of appearance. The Commission was also told that because of business and other commitments of some of the listed persons occasional substitution might be necessary, and also that additional witnesses might be added later.

Here is the MPAA-NETTC witness list, along with the subjects to be covered by each:

Roger Albright, MPAA educational director, who will outline the industry's activities in the educational field and the potentials of theatre television in education; Harold Azine, former theatre television expert for the Federal Civil Defense Administration, who will describe the agency's three intra-city experiments with closed circuit theatre TV for civil defense training; Metropolitan Opera managing director Rudolph Bing, who'll describe the theatre telecast of "Carmen" and discuss the inadequacy of the video signal on the leased wires; Harry Brandt, Independent Theatre Owners president, who will argue that theatre television will permit the small independent exhibitor to compete with first run theatres;

Also, Gilbert and Sullivan impresario S. M. Chartok, who'll claim that theatre TV can be used to stimulate interest in Gilbert and Sullivan and similar works; Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, who'll discuss COMPO's interest in theatre TV; theatre architect John Eberson, who'll treat theatre TV as a logical development in the evolution of the theatre; NETTC chairman Si Fabian, who'll discuss the quality of the image needed to make theatre TV compare with 35 mm. films; Benjamin Fine, education editor of the New York Times, who'll discuss how education can utilize theatre TV; Emanuel Frisch, head of the Metropolitan

Motion Picture Theatre Association, discussing public service aspects of the new medium;

Also, Richard Hodgson, director of television development for Paramount Pictures, and Andrew Inglis, MPAA technical consultant, outlining technical consultant, outlining technical phases of theatre TV; Lester B. Isaac, Loew's director of projection, analyzing theatre screen sizes; Griffith Johnson, MPAA's economics director, who'll cover financial and economic aspects of the motion picture industry; MPAA president Eric A. Johnston, who'll show the industry's interest in theatre TV and what is possible in informational and entertainment programming for large audiences; Raymond Klune, executive producer of 20th Century-Fox, who'll cover the facilities available in Hollywood for production and distribution;

Also, Abe Lastogel, of the William Morris Agency, on the artistic need for theatre television; Arthur L. Mayer, former executive vice-president of COMPO, on the motion picture industry's past civic and humanitarian services to government and to the public; Tom Meany, sports editor of *Collier's*, who'll argue that theatre TV will make available sports events not otherwise available; stage producer Gilbert Miller, who'll claim that theatre TV can revive the legitimate theatre; census bureau director Roy Peel, who will outline theatre TV's potentialities for staff training and for executive appearances; Terry Ramsaye, consulting editor of Quigley Publications, who'll trace the historical and sociological development of the industry and argue that no other form of art is so attuned to the needs of its patrons;

Also, either Allied president Wilbur Snaper or former president Truman Rembusch, on the advantages theatre TV affords the small town exhibitor; a representative of the American Medical Association, discussing the Association's plans for using theatre TV for training and post-graduate work; MPAA general counsel Sidney Schreiber, tracing the history and composition of MPAA; 20th-Fox president Spyros Skouras, who'll cover the history of a typical producing-distributing company and its interest in and plans for theatre television; Mitchell Wolfson, former president of Theatre Owners of America, who'll argue that theatre TV is not a competitor of home TV but rather is designed to do things home TV cannot do; and Manfred Toeppen, MPAA-NETTC expert.

No amortization term was given in the A.T. & T. figure.

The industry figures covered only eight cities serviced by the setup. These were the same as the A.T. & T. cities with the omission of Allentown.

A.T. & T. said Mr. Cowan would testify that the Bell System will be able to integrate its theatre television transmission service with its other services in a manner which will make possible important economies in operation and engineering. He will explain to the Commission the Bell System can

meet the technical transmission requirements "specified by the theatre interests," including band width, definition and linearity, and that the company has planned to build up its existing inter- and intra-city transmission facilities until they are "nationwide."

There will be four A.T. & T. witnesses in addition to Mr. Cowan. They are F. M. Ryan, radio engineer; M. G. Wallace, commercial operating engineer; W. H. Doherty, director of research, electronics, and A. F. Jacobson, director of operations, long lines department.

Box Office Champions For December, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

AGAINST ALL FLAGS (Universal-International)

Produced by Howard Christie. Directed by George Sherman. Written by Aeneas MacKenzie and Joseph Hoffman. Technicolor. Cast: Errol Flynn, Maureen O'Hara, Anthony Quinn, Alice Kelley, Mildred Natwick.

THE IRON MISTRESS (Warner Bros.)

Produced by Henry Blanke. Directed by Gordon Douglas. Written by James R. Webb. Technicolor. Cast: Alan Ladd, Virginia Mayo, Joseph Calleia, Phyllis Kirk, Alf Kjellin, Douglas Dick.

MILLION DOLLAR MERMAID (Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Mervyn LeRoy. Written by Everett Freeman. Technicolor. Cast: Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran, Jesse White, Maria Tallchief.

PLYMOUTH ADVENTURE (Metro-Goldwyn-Mayer)

Produced by Dore Schary. Directed by Clarence Brown. Written by Helen Deutsch. Technicolor. Cast: Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn, Lloyd Bridges, Dawn Addams, Barry Jones.

THE PRISONER OF ZENDA (Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by John L. Balderston and Noel Langley with adaptation by Wells Root. Technicolor. Cast: Stewart Granger, Deborah Kerr, James Mason, Louis Calhern, Jane Greer, Lewis Stone, Robert Douglas.

STARS AND STRIPES FOREVER (20th Century-Fox)

Produced by Lamar Trotti. Directed by Henry Koster. Written by Lamar Trotti with story by Ernest Vajda. Technicolor. Cast: Clifton Webb, Lebra Paget, Robert Wagner, Ruth Hussey, Finlay Currie, Benay Venuta, Roy Roberts.

Tax Suit on Damage Won By Goldman

PHILADELPHIA: In a precedential decision the United States Tax Court here Monday found for William Goldman in his suit against the Department of Internal Revenue. The circuit head had contested the right of the Government to collect taxes on two-thirds of the treble damages of \$375,000 awarded him in his anti-trust suit against the majors and Warner Theatres.

The decision was handed down by Judge Johnson. The court's determination was based on Mr. Goldman's contention that the Clayton Act held that punitive damages or fines are not to be regarded as taxable income by the receiver, but must be charged to the defendant in the case. Since the film companies and Warner Theatres obligated for the \$250,000 difference in the award, they are liable for the tax and not Mr. Goldman, according to the court's findings.

New Orleans Theatre Sues for \$1,450,000

NEW ORLEANS: Delta Theatres Inc., operating the Joy, first run theatre here, has filed suit for \$1,450,000, charging monopolistic practices against Paramount Pictures,

Paramount Film Distributing Corp., Paramount Gulf Theatres, Inc., Loew's Inc., MGM Distributing Corp. of Texas, Radio-Keith-Orpheum, RKO Theatres, Warner Brothers, 20th Century-Fox, United Artists, Columbia Pictures and Columbia Pictures of Louisiana.

Spyros Skouras Praises Christophers Awards

Spyros Skouras, president of 20th Century-Fox, this week thanked the Christophers for the encouragement the organization is giving to the whole motion picture industry in recognizing films of special merit. Mr. Skouras spoke at a luncheon at New York's Waldorf-Astoria on the occasion of the presentation of the Christophers' awards for outstanding films, newspaper and magazine articles and books. Cited by the Christophers were 20th-Fox's "Stars and Stripes Forever" and RKO-Samuel Goldwyn's "Hans Christian Andersen."

Tax Collections Show Drop for November

WASHINGTON: General admission tax collections declined in November, reflecting October box-office business, the Internal Revenue Bureau reported.

Collections fell to \$24,835,819, the lowest figure since June and sharply below the \$31,294,629 collected in October. The November collections compare to \$31,084,965 collected in November, 1951.

Senate Unit Will Study ABC Deal

WASHINGTON: Senate Interstate Commerce Committee Chairman Tobey (R., N.H.) Monday notified the Federal Communications Commission that his committee will hold hearings within the next two weeks on the proposed merger between United Paramount Theatres and American Broadcasting.

In another major development on the merger, Attorney General James P. McGranery has sent the FCC a letter which, while claiming to avoid any actual stand on the merger, actually amounts to a statement in opposition.

Tobey's Latest Move

The Tobey announcement of Senate committee hearings represents the latest move by the New Hampshire lawmaker to block FCC approval of the merger. He had previously written the commission criticizing hearing examiner Leo Resnick's recommendation that the merger be okayed. Sen. Tobey merely told FCC Chairman Paul A. Walker in his latest, curt wire that the committee would hold hearings in the next two weeks to determine whether the merger is legal, whether it is in the public interest, and whether "it would be helpful to prepare and pass legislation to prevent mergers of this kind in the future."

Sen. Tobey said he especially wanted Mr. Walker to attend the hearing. Mr. Walker's reply to Sen. Tobey will undoubtedly be more courteous than was his reply to Mr. McGranery. In effect, the FCC chairman told the Attorney General that his views were very interesting but that they were filed just a little too late in the proceedings to be considered fully by the commission.

Mr. McGranery's letter, dated January 7, started out by declaring the Justice Department was not expressing any opinion on the merger, but did desire to direct the FCC's attention to factors of anti-trust significance.

McGranery Cites Views

For one thing, Mr. McGranery said, the merger might encourage a "general integration" of motion picture exhibition with radio and telecasting. "If the merger is consummated," he declared, "other companies in these industries may well determine to secure for themselves, by merger, the competitive advantages that would accrue to United Paramount and American Broadcasting." If this happens, he added, the visual entertainment field would be controlled by "a few dominant companies," and this would present competitive problems.

Mr. McGranery also claimed that such integration would "impede the entry of new business enterprises" into either field. He also asserted that such integrated companies would have bidding and buying advantages over non-integrated firms.



HANS CHRISTIAN ANDERSEN

COLOR BY TECHNICOLOR

IS SMASHING EVERY RECORD IN EACH
OF ITS PRE-RELEASE ENGAGEMENTS

AT THE
CRITERION and PARIS, NEW YORK (by 25%)

COLONY, MIAMI BEACH (by 20%)

ASTOR, BOSTON (by 50%)

BEVERLY WARNER, BEVERLY HILLS (by 50%)



People in The News

SAM PINANSKI, co-chairman of the Council of Motion Picture Organizations, has received a letter of praise from Secretary of the Treasurer John W. Snyder for his work in behalf of the U. S. savings bonds program.

GENERAL AND MRS. OMAR N. BRADLEY will be guests of honor at a reception to be tendered by producer Frederick Brisson on January 28 at the Statler Hotel in Washington following the premiere that night of "Never Wave At A Wave."

EMERY AUSTIN, who has been with MGM since 1941, and for the past 10 years in Atlanta, has been appointed as assistant to Dan S. Terrell, publicity manager. He will be in charge of exploitation under the new appointment.

DR. IRWIN M. ARIAS, son of Henry R. Arias, foreign film exporter and importer, will wed Betty Sylvia Berger in the spring.

JOSE DEL AMO has been named manager of United Artists in Cuba by Arnold M. Picker, foreign distribution vice-president.

ARTHUR MANSON, advance agent for several films, has been named field press representative for MGM in Canada.

ARCHBOLD H. ROBINSON has been elected treasurer of Eastman Kodak, following the resignation of Marion P. Folsom.

WINTON HOCH, cinematographer, has been signed by Cinerama to a three-way contract as producer, director and cameraman.

Europe Best Area Abroad Says Loew

HOLLYWOOD: Continental Europe is the best overseas market for MGM films at a period when the world outlook is more optimistic than in many years, according to Arthur Loew, president of Loew's International, speaking at a weekend luncheon attended by studio executives and producers here.

Guests were Mr. Loew, David Lewis, regional director of Loew's International for Continental Europe, and Joe Vogel, vice-president of Loew's Theatres, at the studio to see new product. They were introduced by Dore Schary, MGM vice-president in charge of production.

Mr. Lewis, ending his 27th year with Loew's International, said the recent Paris opening of "Ivanhoe" broke all existing records by a wide margin.

Mr. Loew said "Quo Vadis" was doing strong business all over the world. "It will exceed 'Gone with the Wind' in every territory," he said. He pointed out that the Japanese market was becoming more important.

Attending the luncheon were: E. J. Mannix, Ben Thau, L. K. Sidney, J. J. Cohn, Lawrence Weingarten, Kenneth MacKenna, Marvin H. Schenck, Charles Schnee, Stephen Ames, Henry Berman, Pandro S. Berman, Jack Cummings, Armand Deutsch, Sol Fielding, Sidney Franklin, Jr., Arthur Freed, William Grady, Jr., John Houseman, Edwin H. Knopf, Mervyn LeRoy, Arthur Loew, Jr., Nicholas Nayfack, Joe Pasternak, Matthew Rapf, Carey Wilson, William H. Wright and Sam Zimbalist.

Sales Meet On "Salome"

Columbia's most important sales convention was to take place this weekend. It was about the production, the distribution, and the selling to the general public of the biggest picture Columbia ever made, according to company contention. The picture is "Salome," starring Rita Hayworth.

The convention was at the Drake Hotel, Chicago, Friday and Saturday, with A. Montague, general sales manager, presiding, and with Paul Lazarus, Jr., home office executive, telling of the ambitious advertising and promotional plans.

The convention was international. Joseph A. McConville headed the foreign sales contingents. From the home office were Rube Jacker, Louis Astor, Louis Weinberg, Irving Wormser, George Josephs, Maurice Grad, H. C. Kaufman, Howard LeSieur, Joseph Freiberg and George Berman. Attending were nine division managers and 32 branch managers.

Meanwhile, the first steps in the campaign have occurred in Los Angeles, Dallas, Philadelphia, and San Francisco, with erection of 20 by 40 foot billboards carrying color art, and to be unveiled this week.

"The Greatest Show" Has Great Playdate Record

It is one year since Cecil B. DeMille's Paramount release, "The Greatest Show on Earth" played the Radio City Music Hall and then went on its way towards what may become a record of dates and receipts, according to Paramount. In that year, it has played in 7,000 situations in this country and in Canada, and has taken \$11,800,000. It may play in some 8,000 more houses it is predicted by the company.

Rembusch Is Reelected Indiana Allied Head

INDIANAPOLIS: Trueman Rembusch was reelected president of Allied Theatre Owners of Indiana for the eighth consecutive year by the board of directors at a meeting here last week. The election was postponed from the state convention last month in an effort to persuade Mr. Rembusch to serve. Marc J. Wolf was elected vice-president; Ted Mendelssohn, treasurer; William A. Carroll, executive secretary. The board voted to hold a series of meetings and film clinics to open in Fort Wayne January 27 under the chairmanship of Al Borkenstein.

New York "Rouge" Premiere To Benefit Runyon Fund

United Artists' "Moulin Rouge," a film biography of Toulouse-Lautrec starring Jose Ferrer, will have its New York premiere at the Capitol theatre February 10 under the sponsorship of the Damon Runyon Memorial for Cancer Research, it was announced this week by Dan Parker, president of the Damon Runyon Fund, and Max E. Youngstein, vice-president of UA. The Fund also sponsored the film's Los Angeles premiere last month. The film, in color by Technicolor, was directed by John Huston.

Name Film Committee For Inauguration

WASHINGTON: George Murphy, director of entertainment for the Eisenhower-Nixon inaugural festival, has named a group of Washington film company representatives as a committee to assist him. On the committee are Orville Crouch of Loew's, George Dorsey, Warners; Robert Denton, Paramount; Tony Muto, 20th Century-Fox; J. B. Brecheen, RKO Radio; J. Raymond Bell, Columbia. Allan Zee of Loew's and George Crouch and Frank La Falce of Warners will also be working on the program.

Pix Files Action For \$1,248,000

An anti-trust suit seeking \$1,248,000 from the majors and District Theatres Corp., has been filed in New York Federal District Court by Pix Theatres, Inc., owner of the Plymouth Theatre, a Negro house in Washington, D. C. The plaintiff alleged the Plymouth was discriminated against in first and subsequent runs in favor of District's Langston theatre. Pix Theatres is owned by Samuel, Max and Faith Cummins, Seymour B. Cohen and Rose Chatkin.

Massachusetts Circuit Sells 9 Houses in Year

Western Massachusetts Theatres has disposed of its Richmond theatre, North Adams, and its Colonial, Pittsfield, to conform with its policy to operate only one theatre in any one town. Col. Samuel Goldstein, president, announced in Springfield last week. The circuit has sold nine theatres in the last year and will dispose of one more in the future to bring the total number of its operating theatres down to 15.

**It will
hit you
with the force
of Niagara
itself!...**

**And
on
their
honeymoon
night
when
she
laughed
in his
face
and
told
him
about
the
others
— he
knew
what
he
had
to
do!**



see next page

Get ready for the box-office power of Marilyn Monroe in *"Niagara"*



"I saw him hold her and kiss her . . . and closed my eyes, afraid to see what my wife really was."



"Even on our honeymoon I had to fight—to keep you from another man's arms!"



"You're the only one who saw it . . . the only one who can tell . . . and you won't!"



"Night after night she parades around in that dress—cut so low in front you can see her kneecaps!"

**Marilyn Monroe and *"Niagara"*
a raging torrent of emotion that
even nature can't control!**

20 CENTURY-FOX
presents
"Niagara"



starring
MARILYN MONROE · JOSEPH COTTEN · JEAN PETERS Technicolor
with CASEY ADAMS · DENIS O'DEA · RICHARD ALLAN · DON WILSON · LORENE TUTTLE · RUSSELL COLLINS · WILL WRIGHT
Produced by CHARLES BRACKETT Directed by HENRY HATHAWAY Screenplay by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!



HEY! TAXI!
THE 'MIRACLE' PICTURE
OF THE YEAR!

Governors Will Probe Tax Overlap

President-Elect Dwight D. Eisenhower shortly will appoint a committee of state governors to work with the U. S. Treasury Department to eliminate some overlapping state, local and Federal taxes, it was learned this week.

There have been periodic studies by the Treasury and by the Council of State Governors in the field, but nothing has come of them. The Eisenhower committee will represent a new attempt to get something done.

The admission tax has always been one of the first taxes cited as a problem of Federal-state-local overlapping. It has been so lucrative a revenue source, however, that no government ever has been willing to relinquish it.

Meanwhile in Washington two more Congressmen introduced admission tax relief bills. Rep. Marchrowicz (D. Mich.) sponsored one to cut the tax from 20 per cent to 10 per cent, while Rep. Patten (D. Ariz.) proposed elimination of the entire tax.

The budget submitted by President Truman to Congress at the weekend estimates that the 20 per cent tax on tickets to theatres, sport events, and other general admission entertainment will bring in \$310,000,000 in the 1953-54 fiscal year, compared to an estimated \$320,000,000 in the current fiscal year and \$330,782,072 in the 12 months ending June 30.

While the prediction of a drop in admission tax receipts might prove useful in the industry's campaign for tax relief, in that it indicated a decline in attendance, the general tone of the budget message was against tax relief.

Paramount Sales Heads Plan New York Meeting

A. W. Schwalberg, president of Paramount Film Distributing Corporation, has called a meeting of domestic division managers and branch managers for the week of January 26 at the Hotel Plaza, New York.

The meeting will discuss new product and ideas gathered by Mr. Schwalberg; E. K. O'Shea, distribution vice-president, and Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, on their recent nationwide tours.

On hand, in addition to approximately 45 key field executives, will be Mr. O'Shea and Mr. Pickman; Oscar Morgan, short subjects sales manager; Monroe Goodman, executive assistant to Mr. Schwalberg; Joseph Walsh, head of branch operation; Martin Friedman, head of the playdate department; Arthur Dunne, head of the contract department; Harold Beecroft, head of the bidding department; Fred Leroy, statistical department head, and Robert J. Rubin, assistant to Barney Balaban, Paramount Pictures president.

HARRIS SUCCEEDS GRIFFITH AS ACTIVE CIRCUIT HEAD



H. J. GRIFFITH

Theatre Enterprises, Inc., southwest theatre circuit, has a new chief, Harold Harris, who had been vice-president, and has been associated with the company and with the man he succeeds, H. J. Griffith, for some 30 years.

The succession occurred January 6 at a meeting of the directors in the Dallas home office. Mr. Griffith, a founder of Griffith Theatres, stepped down as president, but will continue activity as board chairman.

Mr. Harris can recall days with Mr. Griffith at one of the first theatres in the future circuit, the Queen, at Mart, Texas. Mr. Griffith was manager and Mrs. Griffith was cashier. Mr. Harris was doorman at night and by day a bank teller.

The banking business apparently seemed to have a future, because Mr. Harris, after the Queen theatre was sold, continued in the career, becoming an auditor for the Second National Bank of Houston, where he remained 13 years.

However, he heeded the call of show business in 1939, when Mr. Griffith severed himself from other Griffith houses and acquired his own units in Kansas and Missouri.

Mr. Harris joined Mr. Griffith as general manager, and stayed in that post for seven years. Then, after two years as operator



HAROLD HARRIS

of a group of houses in southeastern Missouri, he rejoined Mr. Griffith as assistant and vice-president of the reorganized circuit, now called Theatre Enterprises, which had expanded into Texas and New Mexico.

Mr. Griffith at the January 6 meeting said he had intended for some while to retire so he might have more time for personal affairs in other fields.

Meanwhile, his associates without his knowledge showed their affection for their retiring chief by devoting the entire issue of the Third Anniversary edition of the house organ, *Enterprise*, to a picture story and biographical profile of Mr. Griffith. Remarks the magazine:

"From the beginning, Mr. Griffith instructed us to largely devote our magazine to the exploits and doings of associates and employees, leaving the executive labor unsung. . . . Frankly, we had no idea that disobeying Mr. Griffith could be such a pleasant experience; but we've done it, and we're glad."

R. I. Payne continues as vice-president and general manager. Others who stay as they were are R. A. Higdon, head of the film purchasing department, and Lawrence J. Linck, controller. A new appointment is that of Vernon Watkins as head of booking,

"Mississippi Gambler" Has Big St. Louis Opening

Launching 350 pre-release dates in the Mississippi River Valley, Universal-International's "Mississippi Gambler" opened at the Fox theatre, St. Louis Tuesday evening. It then opened at the Malco, Memphis, Wednesday, and at the Joy, New Orleans Thursday. Advance promotion was aided by star Tyrone Power, and by stars Piper Laurie and Julia Adams, and featured players Jackie Loughery, Ruth Hampton and

Valerie Jackson. They visited the premiere cities and some 50 valley towns for radio and television appearances, newspaper interviews and special promotions.

Columbia Preferred Dividend

The board of directors of Columbia Pictures Corporation last week declared a quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock of the company, payable February 16, 1953 to stockholders of record February 2.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

WHEN you've split a lively quarter-century fairly evenly between production and promotion, the bread and butter of show business, as Alex Gottlieb has, you're likely to arrive at a state of awareness regarding each that tends to erase whatever lines of demarcation may have existed in the beginning. That is, the production job and the promotion job get so overlapped, one upon the other, in the mind of the individual seasoned in the performance of both, that each seems a part of the other.

Likely to Be Satisfactory From Market Viewpoint

If, as in the Gottlieb case, experience in the field of promotion comes first in calendar order, the fruit of this union of professional skills is likely to be highly satisfactory market-wise. Maybe the same would be true if the order were reversed, but no case histories of that kind are in evidence.

The Gottlieb experience in the field of promotion—which includes publicity directorship of the New York Paramount, quite a ways back, and advertising directorship of United Artists and Columbia, separately of course, in 1930-37—was rounded, full and totally practical. He learned, among other things, that a producer sometimes turns out, with the best of intentions, a whopping picture without a whooping chance of getting a box office buck because it's completely barren of exploitability, and that when this happens there is nothing under the sun that anybody can do to save the situation.

This thing among the many he learned in the field of promotion has never been forgotten for a moment throughout the 15 years of producing experience leading up to his present commitment to deliver five features to Warner Brothers. He's never undertaken production of a subject that he didn't consider exploitable by means within the bounds of recoverability, and neither has he found this policy restrictive with respect to choice of subject.

"Blue Gardenia" Is First For Warners Under Pact

His first for Warners under the present contract is "The Blue Gardenia," now in editing stage, which has Anne Baxter, Richard Conte and Ann Sothern in principal roles, directed by Fritz Lang, and with Nat "King" Cole introducing a song of the same title.

His second is to be "Five Bullets," a stern Western from a story of his own with Glenn Ford as the principal character.

His "The Mountains Have No Shadows,"

from a novel by Owen Cameron, will be filmed in the high Sierras and directed by Fritz Lang.

"The Scarlet Flame" is to be his fourth, a Technicolor enterprise starring Yvonne de Carlo.

The final Gottlieb production in the present group will be "Tales of Broadway" from Billy Rose's tales of Broadway, and it will be filmed in Technicolor, mainly or wholly in New York, with an all-star cast.

The five are to have been completed by the first day of April 1954. The Gottlieb record of combining entertainment with exploitability so deftly that nary a seam shows is ample support for the expectation that they'll be five money-makers.



SIX pictures were started during the week, and three others finished, bringing the shooting level to 23. Two of the new undertakings are in color by Technicolor.

"The Eddie Cantor Story," Warners, is being shot in color by Technicolor, with Keefe Brazelle portraying Eddie (who's still doing a bang-up job of portraying himself in other media), and with Marilyn Erskine, Will Rogers, Jr., Aline McMahon, Gerald Mohr, Arthur Franz and William Forrest also in a cast that figures to lengthen out as the project progresses. Sidney Skolsky, the newspaper columnist who rocked the film industry into a new realization of its capacities with his precedential production of "The Jolson Story," is producing the Cantor subject, and Alfred Green, who directed the Jolson film, is directing it. Anybody want to bet history can't repeat?

New Berman Production Starts in Jamaica

"All the Brothers Were Valiant," in Technicolor, is a Pandro Berman production for MGM, with Richard Thorpe directing Robert Taylor, Stewart Granger, Elizabeth Taylor, Lewis Stone and others. This one is being shot at Jamaica, a mighty congenial climate at this point on the calendar.

Universal-International began shooting "It Happens Every Thursday," which has Loretta Young, John Forsythe, Edgar Buchanan and Jack Kelly in the cast. Anton Leader is the producer, Joseph Pevney the director.

U-I's Ted Richmond, richly represented on the current release front by "The Mississippi Gambler," went to work on "Drifting," with Tony Curtis, Joanne Dru and Lyle Bettger in the cast, and with Rudolph Mate, who directed the current picture, directing.

Gene Autry and Smiley Burnette saddled up for "Saginaw Trail," which Armand Schaefer is producing and George Archambaud directing, for Columbia release.

Robert L. Peters Productions, indepen-

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Saginaw Trail (Gene Autry Prod.)

Were Valiant (Technicolor, Jamaica)

INDEPENDENT
Cocobolo (Robert L. Peters Prod.—Lima, Peru)

UNIVERSAL-INT'L
It Happens Every Thursday Drifting

MGM
All the Brothers

WARNER BROS.
The Eddie Cantor Story (Technicolor)

COMPLETED (3)

REPUBLIC
City That Never Sleeps

WARNER BROS.
Plunder of the Sun (Wayne-Fellows)

UNIVERSAL-INT'L
Stand at Apache River (Technicolor)

SHOOTING (17)

INDEPENDENT
Cairo (Eros, Lippert, Italy)
A Lion Is in the Streets (Cagney, Technicolor, Warner release)
Spaceways (Exclusive, London, Lippert release)
Main Street to Broadway (Cinema Prod., MGM release)

PARAMOUNT
Untitled Comedy Here Come the Girls (Technicolor)

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

20TH CENTURY-FOX
White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)

UNIVERSAL-INT'L
All I Desire (formerly "Stopover")

WARNER BROS.
Calamity Jane (Technicolor)
Grace Moore Story (Technicolor)

dent, started shooting "Cocobolo" in Peru, no less, with Kenneth Herts directing William Holmes and a native cast.

Women Vote "Quiet Man" Best Picture of 1952

Republic's "The Quiet Man" was voted the best picture of 1952 in the list of "10 best pictures" of the year selected by the National Federation of Women's Clubs' motion picture division. The nine runners-up were: Paramount's "Come Back, Little Sheba," United Artists' "Breaking Through the Sound Barrier," United Artists' "High Noon," RKO-Goldwyn's "Hans Christian Andersen," United Artists' "The Thief," MGM's "Singin' in the Rain," 20th Century-Fox's "Five Fingers," Warner Brothers' "The Story of Will Rogers" and Universal's "The Promoter."

MGM Paid Dore Schary \$200,000

WASHINGTON: Dore Schary, vice-president of Loew's, Inc., in charge of production, earned \$200,000 for the fiscal year ended August 31, 1952, topping the earnings of all other Loew's executives, the Securities and Exchange Commission was informed last week.

Nicholas M. Schenck, president, received \$130,714 for the fiscal year as salary and \$45,185 in bonuses and a share in profits, giving him gross earnings of \$175,899. Edgar J. Mannix, vice-president, earned \$159,471 as salary and \$25,304 in bonuses and profit-sharing, giving him total earnings of \$184,775.

List Other Salaries

Other salaries listed include: J. Robert Rubin, vice-president and counsel, \$104,571, plus bonuses and a share in profit of \$22,426; William F. Rodgers, vice-president, \$110,271; Charles C. Moskowitz, vice-president and treasurer, \$156,857; Joseph R. Vogel, vice-president, \$156,857; Leopold Friedman, vice-president, secretary and counsel, \$130,714; Eugene W. Leake, director and chairman of the company's audit and finance committee, \$25,600.

All officers and directors as a group earned \$1,852,607 for the year, it was stated.

The report also noted that pursuant to Mr. Rodgers' previous employment contract, Loew's also deposited \$70,500 in an escrow fund during the year ending August 31, 1952. Under the terms of the contract, Mr. Rodgers has been receiving out of the fund \$1,738 monthly during the fiscal year and commencing July 27, 1952, he has been receiving an additional sum of \$2,175 monthly.

The report listed the following common stock options, some of which were granted during the year, with the price per share fixed at 16 7/16: Mr. Schary, 100,000 shares; Arthur M. Loew, president of Loew's International Corp., 40,000; Benjamin Thau, vice-president, 27,500; Mr. Vogel, director and vice-president, 27,500; Mr. Moskowitz, 27,500; Louis K. Sidney, vice-president, 27,500.

Pay Retirement Benefits

Loew's informed the SEC that the following amounts were paid for the benefit of executives pursuant to the retirement plan: Mr. Schenck, \$52,936; Mr. Rubin, \$40,015; Mr. Mannix, \$49,961; Mr. Rodgers, \$39,061; Mr. Moskowitz, \$32,752; Mr. Vogel, \$22,017; Mr. Friedman, \$38,981.

The annual benefits estimated to be payable under the retirement plan for the executives were listed as follows: Mr. Schenck, \$49,700; Mr. Rubin, \$45,246; Mr. Mannix, \$49,700; Mr. Rodgers, \$28,483; Mr. Moskowitz, \$31,780; Mr. Vogel, \$30,406; Mr. Friedman, \$27,687.

Producers Get Court Order Barring Film on TV

Chesapeake Industries, formerly Pathe Industries, this week suffered an injunction preventing it from exhibiting on television, "Shed No Tears." The injunction, a preliminary one, was obtained in Los Angeles Superior Court by the producers Frost Films, Inc., and Equity Pictures. The plaintiffs are asking \$500,000, charging television showing destroy further theatre revenue, and that the practice is contrary to current good business methods. Also restrained are television stations KNXT, KNBH, K1AC, and KTTV. Other defendants are United Artists, Eagle Lion, Pictorial Films, and Pictures Unlimited. The plaintiffs ask their film be returned to them.

Honor Fox's Bill Gehring

"Bill Gehring Week," marking the 35th anniversary of the association of William C. Gehring with 20th Century-Fox, was celebrated this week by



William C. Gehring

the 1,239 employees of the company's 32 domestic exchanges, six in Canada, and 16,000 theatres in both countries.

Activities honoring the executive assistant general sales manager were held around the country, with the week climaxed in New York by a testimonial dinner this Thursday evening at Toots Shor's Restaurant.

Charles Einfeld, Twentieth-Fox vice-president, was toastmaster, and Spyros P. Skouras, president, made the principal address before some 200 executives, department heads, home office representatives and division and branch heads. Monsignor Patrick J. Masterson, executive secretary of the Legion of Decency delivered the invocation.

U-I Files New Lipton Contract With SEC

A new three-year employment contract for David Lipton, national director of advertising and publicity of Universal-International, has been filed with the Securities and Exchange Commission. To run from January 1, 1953, to December 31, 1955, the new contract calls for a weekly salary of \$1,000 for one year and \$1,100 a week for the balance of the agreement. His previous salary was \$900 a week. A clause in the contract requires Universal to continue Mr. Lipton's salary for six months in the event he should be unable to work because of illness or is otherwise incapacitated. The company may cancel the contract after six months.

Disney Profit For Year Up To \$451,809

Consolidated net profit of Walt Disney Productions in the fiscal year ended September 27, 1952, was \$451,809, equal to 69 cents a share on the 652,840 common shares outstanding. Roy O. Disney, president, announced this week in his annual report to shareholders. This compared with a profit of \$429,840, equal after preferred dividends to 65 cents a common share in the preceding year. The preferred stock was redeemed January 1, 1951.

Gross income for the 1952 fiscal year amounted to \$7,722,819, compared with \$6,287,539 the year before. Mr. Disney explained that 1952 gross only slightly reflects returns from "Robin Hood," released in June. Principal sources of feature picture income were "Alice in Wonderland" and the reissue of "Snow White and the Seven Dwarfs."

Outstanding debentures were reduced by \$391,580 during 1952 and at the fiscal year end there remained outstanding \$268,630 from the original 15-year obligation of \$1,364,000 incurred in 1945. The \$57,085 balance of the \$1,000,000 long-term serial loan obtained in 1948 was entirely paid off in December, 1951.

The report said the company has more product scheduled for release in fiscal year 1953 than in any past year. A major feature picture which will be released in 1953 is "Peter Pan," which Mr. Disney said should be a top grosser. Another major product which will be released in 1953 is "The Sword and the Rose." In addition to features now in production, short subjects will continue to be released at approximately three-week intervals through the year, the report said.

Propose Academy Awards For Theatre Television

The "Academy Awards" should not only be on television; they should be on theatre television, as featured adjuncts to the regular film fare that evening. This proposal has been submitted to the Academy of Motion Picture Arts and Sciences by Theatre Network Television, promoter of theatres as a medium for special events on television.

The Academy is understood to have replied it cannot act until and unless the film companies approve by clearing in advance the nominees and personalities.

Theatre Network Television meanwhile has asked the companies for approval of such a television appearance by contract performers. Nathan Halpern, TNT president, has pointed up the event's importance to industry public relations; and he also adds TNT's move has support from exhibitor associations such as the Theatre Owners of America and National Allied States Association.

Showmen, for you Sing and

because
Paramount is
ready today
to set your
February
date on the
sensational
SUPER-HIT
that broke
every record in
400 nationwide
previews on
New Year's Eve!

**LOTS OF
LAUGHS**



**LOTS OF
BABES**



**LOTS OF
SONGS**

SONGS

"A Girl Named Mary
and A Boy Named Bill"
"Who's Your Little Who-zis"
"I Feel A Song Coming On"
"I Feel Like
A Feather In The Breeze"
"With My Eyes Wide
Open I'm Dreaming"
"Louise" • "Lover" • "I'm Yours"
"Just One More Chance"

Brotherhood Week's
Silver Anniversary
Feb. 15-22, 1935



it's time
to
Dance



Dean
and Jerry
Lewis
present
by Hal Wallis
MARTIN &
LEWIS
in
THE STOOGES



DEAN JERRY
MARTIN AND LEWIS
in **HAL WALLIS'** Production
THE STOOGES

Co-starring
EDDIE MAYEHOFF • **MARION MARSHALL** • **POLLY BERGEN**
Directed by **NORMAN TAUROG** • **FRED F. FINKLEHOFF** and **MARTIN RACKIN** • **ELWOOD ULLMAN**
Screenplay by
Additional Dialogue by
From a story by **FRED F. FINKLEHOFF** and **SID SILVERS** • A Paramount Picture

O'Hara, 59, Succumbs

WASHINGTON: Funeral services were held here Tuesday morning for Joyce O'Hara, 59, executive vice-president of the Motion Picture Association of America, who died suddenly of a heart attack January 9 while on a business trip to New York. Representatives of major film companies and the MPAA offices in New York attended the services which were followed by burial at Arlington Cemetery.

Mr. O'Hara, a native of Pittsburgh, spent his early years in the newspaper business. Following World War I he joined the Chamber of Commerce of the United States, where he became special assistant to Eric Johnston, and continued in the same capacity when the latter became president of the MPAA in 1945. Known as an able negotiator, Mr. O'Hara participated in important film agreements with foreign countries. He was named vice-president of the MPAA and served as head of the organization in 1951 when Mr. Johnston took a leave of absence to serve as Economic Stabilizer in the Government.

Mr. O'Hara is survived by his wife, Mrs. Camille O'Hara; two daughters, Mrs. John Cosgrove and Miss Angela O'Hara, all of Washington, and a son, John O'Hara, of Salem, Mass.

To Ease Trusteeship Of UPT Provisions

WASHINGTON: The Justice Department has agreed to amend the Paramount Pictures consent decree to make it easier for owners of trusted United Paramount Theatres stock to get their stock out of trust. At present, an owner of trusted UPT stock can get his stock out if he submits an affidavit that he owns no Paramount Pictures stock or that he owns less than 500 shares of UPT stock, regardless of his holding of Pictures stock. The proposed amendment would raise this 500 limit to 2,000. It would also permit anyone with more than 2,000 shares of UPT stock to come to the Justice Department, on an individual basis, and make a showing that his holdings of picture stock do not give him any control over the picture company's management. If he makes such a showing, he would be allowed to take his UPT stock out of trust. The 2,000 figure would have to include both the stock in trust and stock bought on the open market.

"Venice" National Ads to Give Playdate Credits

The 634 theatres playing 20th-Fox's "The Thief of Venice" before March 1 will receive mention in the national advertisements the company is running. The advertisements will appear in *Look*, January 23, and *Colliers* January 27, and will reach 25 million readers, the company estimates on the basis of current figures.



JOYCE O'HARA

Weisbaum Dies at 65; Was Coast Circuit Head

SAN FRANCISCO: Sid Weisbaum, 65, president, Sunny-Mount Theatres, died suddenly recently from a heart attack at the home of his mother, Mrs. Bertha Weisbaum, in Hanford, Calif. He began his industry career in 1920 with Federated Film. In 1933 he became associated with Floyd St. John, holder of the Republic franchise in San Francisco. In 1935 when Republic bought the franchise, he remained as head of the local branch. In 1941 he resigned to join William B. David (who now takes over the presidency), Robert O. Tolko, Arthur Fritz and Bruno Vecchiarelli to form Sunny-Mount, which today operates theatres in Mountain View, Sunnyvale, Los Gatos and Campbell, California. In addition to his mother, he is survived by his wife, Blanche and a daughter, Mrs. Muriel Tatarsky of Denver.

Osa Johnson Was Notable Hunter and Photographer

Osa Johnson, 58, who with her first husband, Martin, hunted big game and photographed the process as well, in Africa, in Borneo and in the South Seas, died January 6, in New York. After funeral services in New York, she was interred beside her husband in Chanute, Kan., where they first met. Mrs. Johnson's filming was part of a 20th-Fox picture, "Stanley and Livingston," in 1939. At the time of her death she was preparing for another trip to the jungle.

H. Gordon Jennings

HOLLYWOOD: Services were held here Wednesday at the Church of the Reformation, Forest Lawn, for H. Gordon Jennings, 56, cameraman and special effects director, who succumbed to a heart attack January 11.

Mrs. J. B. Auslet

Mrs. Julie Boudreaux Auslet, 89, step-mother of Jack Auslet and mother of Alys Auslet Boudreaux, died suddenly at her daughter's home in Thibodaux, La., January 9.

Open "Jazz Singer" at N.Y. Benefit

Warners' "The Jazz Singer" opened on Broadway to the same acclaim it received in Miami and Beverly Hills. Tuesday night on Broadway was a scene reminiscent of the biggest "Hollywood" openings, as thousands rushed the Paramount theatre, and more thousands gaped at the deluge of celebrities.

Seats were up to \$100, for the benefit of the National Foundation for Infantile Paralysis, and on stage, Robert Weitman, vice-president of United Paramount, of which the theatre is the flagship, handed a check for more than \$50,000 to Earl Wilson, columnist and chairman of the entertainment committee for the affair.

Guests were interviewed in the lobby by Dennis James and Maggie McNellis, for WJZ-TV, and were serenaded by five violinists. Organ music preceded the stage presentation, which began with Jane Pickens singing the National Anthem, followed with Carmen Cavallaro and band playing special arrangements, and had as features the stars of the film, Peggy Lee and Danny Thomas.

UA Sponsors Parties to Hear Critics Awards

A coast-to-coast network of radio and television station "listening parties" for motion picture industry members across the nation was set up this week by United Artists branches, in cooperation with local Variety Clubs, to hear and see the National Broadcasting Company broadcasts of the New York Film Critics "Best of the Year" awards ceremonies the evening of January 17. The radio broadcast was to be heard over NBC stations from 11:30 P.M. to midnight, Eastern Standard Time, and the telecast over WNBT from 6 P.M., E.S.T. United Artists films figured in seven out of eight of the New York Critics' awards.

Vistascope, Composite Process, Ready for TV

Vistascope, a new device for accomplishing composite matte type photography in the camera, will be made available to television for live action shooting, it was announced this week by Barney Balaban, president of Paramount, and Sol Lesser. Paramount and Mr. Lesser jointly own the process which can be used in either motion picture or television cameras. Vistascope units were to be delivered in New York this week.

Houseman Chief Speaker

John Houseman, motion picture and theatrical producer, was principal speaker on the program, "Robert Flaherty," fourth in a series of Wednesday evenings on "The Related Arts of Today," presented by the Junior Council of the Museum of Modern Art, New York, January 14.

The Critics are **FLYING HIGH!!**

"BEST ACTOR OF THE YEAR"
RALPH RICHARDSON

—N.Y. Film Critics Award

And On Every "YEAR'S BEST" LIST!

National Board of Review; N.Y. Times; Daily News;
Journal-American; World-Tel. Sun; Daily Mirror; N.Y. Post;
Morning Telegraph; Brooklyn Eagle; Washington Eve. Star.

Business is **SOARING!!!**

and now...

N. Y. C.—Victoria Theatre
7 SMASH WEEKS!

WASHINGTON, D. C.—
Playhouse & Dupont Theatres
SOLID SESSION!

BREAKING THE SOUND BARRIER

IS BOOKED

**FOR TOP PLAYING TIME
ALL OVER THE COUNTRY!**

**TOP THEATRES IN KEY CITIES
HAVE ALREADY BOOKED IT!**

CHICAGO — Oriental; PHILADELPHIA — Trans-
Lux; LOS ANGELES — Chinese, Los Angeles,
Loyola, Wilshire, Uptown; SAN FRANCISCO —
United Artists; PROVIDENCE — RKO Albee;
CLEVELAND — Loew's State; ATLANTA — Loew's
Grand; KANSAS CITY — Loew's Midland.

**Watch for hundreds of other important
dates coming up!**

"BREAKING THE SOUND BARRIER"

starring

RALPH RICHARDSON • ANN TODD • NIGEL PATRICK • JOHN JUSTIN with
Dinah Sheridan • A David Lean Production • Story and Screenplay by
Terence Rattigan • Produced and Directed by David Lean • Released by
Lopert Films Distributing Corp. • A London Films Presentation



Another
BIG ONE
thru **UA**

Loew's Plans Tour Abroad As Stimulant

A new approach to expand business and increase the foreign market is about to be launched by Loew's International. On February 5 a troupe of MGM players will leave Hollywood via Northwest Airlines for a six-week business and industry-promoting tour of the Far East.

A tour like this to the Far East, for the express purpose of stimulating box office activity, has never been done before. There have of course been other trips to the Far East by American players but they were conducted for the entertainment of American troops.

In the troupe will be Marge and Gower Champion and Richard Montalban. Their aim is to meet and be seen by the film-going public. They will make radio and stage appearances and give performances. In many instances national holidays will be declared to coincide with their arrival.

The State Department, recognizing the value of films, has endorsed the tour.

Cities visited will include Manila, Calcutta, Bombay, Singapore, Bangkok, Hong Kong and Tokyo. Tours will be keyed to openings of "Everything I Have Is Yours," "My Man and I" and "Sombbrero."

Arthur Pincus, assistant director of publicity and advertising of Loew's International, who arranged the tour, pointed out that it might serve as a pattern for future projects.

Johnston Says Screen Can Fight Communism

SPOKANE: Eric A. Johnston, president of the Motion Picture Association of America, speaking before the Spokane Chamber of Commerce last week stated, "It is inherent in the world of Communism that there must be world dominance. We must look at it as a long-term period of difficulty for which there are no magic formulae."

He said pictures can effectively combat Communism through ridicule, but can accomplish little through propaganda.

Touching on problems of the industry, Mr. Johnston predicted a "marriage" between television and motion pictures in the near future.

New York Variety Sponsors A Danny Kaye Night

Everyone in New York's show business will be at the Palace theatre, on Broadway, once the home of vaudeville, the night of February 25, Variety Club Tent 35 hopes. This will be Danny Kaye Night, and the tent is taking over the house. Tickets are \$6 for the orchestra and loge, and mezzanine loge, \$5.50 for front and \$5 for rear mezzanine. Edward Lachman is chief barker for the tent.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 5—Churchill in U.S. Ike election made official. French gain in Indo-China. Sherlock Holmes returns. Australia wins Davis Cup. Kid sluggers.

FOX MOVIE TONE NEWS, No. 6—Eisenhower has full cabinet meeting. Churchill rests in sun. Sleet storm in east. Attlee with Nehru. Ace Jabara in Korea. Ike and brother open Heart Drive. Rockets hit Reds. Ski bob races. Barrel jumps on ice.

NEWS OF THE DAY, No. 239—Churchill. Election official. Portable iron lung. Belfast air crash. Monkey in coconut business. United Europe rally. Skiing. Golden Gloves.

NEWS OF THE DAY, No. 240—ROKs win ridge. Ike aids Heart Fund. Guided missiles set speed record. Aussie net star. New ski sports. Yacht classic. Barrel jumping.

PARAMOUNT NEWS, No. 42—Adolph Zukor honored. Churchill's visit. Skiing in Alps. Basketball classic.

PARAMOUNT NEWS, No. 43—ROKs rip Reds. Ike aids Heart Fund, greets son, meets cabinet. Gift for Truman from departing Cabinet. Thistle class regatta. Pro tennis tour. Golden Glovers.

TELENEWS DIGEST, No. 28—Tank rotation plan. Windsor ball aids charity. Mayer French premier. Denmark mourns Queen. French forge ahead in Indo-China. Record snow covers Europe.

TELENEWS DIGEST, No. 3A—Rocket show in Korea. French Korean vets. Italian cop. Stormy weather. Ike's son home. Dr. Bunche at Gandhi seminar. Royalty attends wedding. Barrel jumping contest.

UNIVERSAL NEWS, No. 429—War in Indo-China. Europe union gets lift. Japs bolster defenses. Polio poster kids. Floods in France. Future fistic hopefuls.

UNIVERSAL NEWS, No. 430—Ike meets Cabinet. Truman bids goodbye to his. ROKs and rockets blast Reds. Guided missiles. Heart Drive opens. Pro tennis. Jumping over barrels.

WARNER PATHE NEWS, No. 44—Churchill in U.S. Mt. Everest climb fails. Polio poster girls. Madrid evening wear. Gorgeous George goes Hawaiian. Gala "Jazz Singer" premiere. Golden Gloves.

WARNER PATHE NEWS, No. 45—New guided missile. Last Cabinet meeting for Truman. Ike's son here for inaugural. Ike aids Heart Drive. ROKs hit Reds in freezing cold. Churchill in Jamaica. Spinning barrels. Big Four in pro tennis.

Rodner-Will Rogers Fund Aided by \$27,500 Check

Abe Montague, president of the Will Rogers Memorial Hospital, announced this week the receipt of a check for \$27,500.00 representing over four hundred individual donations for the "Harold Rodner Research Section" to be established at the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Harold Rodner, a former Warner executive, dedicated his life to helping the sick and the needy. He particularly hoped to establish a modern laboratory where better methods could be developed to cure tubercular patients at the Will Rogers Hospital.

Mr. Montague expressed his gratitude on behalf of the Hospital to all those who had participated in the raising of the Harold Rodner Fund. He said he was certain that such a Laboratory would make a definite contribution to the fight against tuberculosis.

More than \$10,000 was collected for the Will Rogers Memorial Hospital through the coin boxes displayed in approximately 2,500 cooperating theatres during the initial two-month span of the project. The plan was introduced by Joseph Vogel and executed by Loew's Theatres. The second distribution of the collection boxes has been completed by National Screen Service, with approximately 4,000 houses now cooperating.

Columbia to Name Hotel Manto Board

Abraham M. Sonnabend, president of Sonnabend Associated Properties, a Massachusetts company which is active in the operation and financing of hotels in various cities, has been nominated to the board of Columbia Pictures, according to a proxy statement issued this week. A meeting of stockholders has been called for February 9 at the home office in New York. Mr. Sonnabend will succeed Col. Henry Crown, also active in the hotel business through his connections with the Hilton Hotel group.

Renominated for the board of directors are Harry Cohn, president; Jack Cohn, executive vice-president; A. Schneider, Leo M. Blancke, N. B. Spingold, A. Montague, Donald S. Stralem and Alfred Hart. Mr. Hart was named to the board last November 3 to succeed Arnold Grant.

According to the proxy statement, salaries and expense accounts for the officers and directors in the fiscal year ended June 30, 1952, were: Harry Cohn, \$197,600, including \$15,600 expense allowance; Jack Cohn, \$145,600, including \$15,600 expenses; Mr. Schneider, \$130,000; Mr. Spingold, \$94,600, including \$8,600 expenses; Mr. Montague, \$130,000; Mr. Blancke, \$6,000; Mr. Stralem, \$6,000; and Mr. Grant, \$6,000. Col. Crown received no remuneration during the year.

The stockholders will be asked to approve new employment contracts for Jack Cohn, calling for a weekly salary of \$2,500 with \$300 expenses, and for Mr. Montague, renewing for five years his present yearly salary of \$130,000. In addition Mr. Montague was issued an option to buy 10,250 shares of common stock at \$11.71 per share between November 3, 1952, and September 9, 1958. An option for 1,000 shares also was issued Gerald Rackett, in charge of the company's laboratory on the coast.

Bergman and Others to Study Speakers Bureau

Maurice Bergman, Universal Pictures public relations executive, has been appointed by COMPO chairman of a committee to study the advisability of an industry speakers bureau. COMPO leaders have decided to see what can be done to utilize the talent in the industry in such a fashion. Mr. Bergman said this week at the New York office all that is needed is for those in the industry with talent for public speaking to cooperate in offering their services. He envisions a pool of speaking talent which the speakers' bureau would send on national and local dates. He said: "Other industries have made it a policy to provide speakers. As a consequence, they have been able to tell their story to those groups of business and civic leaders who formulate public opinion."

THE "Babes" MEANT BUSINESS *AND HOW!!!*

First 3 engagements... *SOCKO!*

**SHREVEPORT-Strand
PENSACOLA-Saenger
BATON ROUGE-Hart**

**Watch San Francisco and Denver
dates coming up...and it's
only the beginning!**



PAULETTE GODDARD · GYPSY ROSE LEE in

Babes in Bagdad

starring **RICHARD NEY · JOHN BOLES**

Screenplay by FELIX FEIST and JOE ANSEN · Directed by EDGAR G. ULMER
Produced by THE DANZIGERS, EDWARD J. DANZIGER and HARRY LEE DANZIGER

All Its Spectacle Captured In
EXOTIC COLOR

Date the
Babes
thru **UA**

Brotherhood Week's Silver Anniversary Feb. 15-22, 1953



The National Spotlight

ALBANY

Warners' Delaware held over "The Promoter" for a third week. It marked the first time the house had carried a picture that long since adopting an art policy last September. . . . Industry men who attended the funeral in Cooperstown of William C. Smalley, 63-year-old president of Smalley Theatres, came away with the impression that the circuit would be continued under the direction of the widow, Hazel Smith Smalley, long-time its treasurer, and Bob Johnson, chief booker. The Albany contingent at the services comprised: Jack Goldberg, Metro manager; Ray Smith, Warner manager; Daniel R. Houlihan, Paramount manager; Fred Slater, 20th Century-Fox salesman; Gene Lowe, Universal-International salesman; Charles A. Smakwitz, Warner Theatres zone manager; George H. Schenck, Tri-State Automatic Candy Corporation manager. . . . The engagement of Barbara Nelson, Milford, Conn., to Clayton Pantages, 20th Century-Fox salesman, has been announced. Wedding will take place in June.

BALTIMORE

Max Miller, UA exploiteer, in town working on advance campaigns for "Limelight" and "Kansas City Confidential". . . . Ernest Woods, local trailer maker and cameraman, is back from a special Hollywood assignment. . . . Jack Barton is the new manager of the Royal theatre succeeding the late Sam Ward. . . . Cliff Jarrett, Warner salesman, back from a holiday trip to New York. . . . Mr. & Mrs. Frank Durkee Sr., Durkee circuit, left for a Hawaiian vacation. . . . Sam Isaacson, Stanley projectionist, has left Sinai Hospital after surgery. . . . The Cameo theatre, operated by Harry Kahn, has closed. . . . Joe Schumsky, Keith's night man, stricken with a heart attack while on duty, was pronounced dead upon arrival at the hospital. . . . Mrs. Elsa Soltz, owner of the Howard theatre, was married recently to Col. Seymour Berliner, USA ret., and will make her home in Washington. . . . Jack Sidney, Loew's manager, has been appointed to the Public Relations Committee of the Red Cross. . . . George Thorssell has returned to Loew's Century as ad artist after serving with the Army in Korea.

BOSTON

At the January board meeting of Independent Exhibitors, Inc. of New England, Norman Glassman, president, was elected general chairman of the annual National Allied convention to be held in Boston October 3-7 at the Sheraton Plaza Hotel. Glassman and his family are now vacationing in Miami and on his return he will select his working committee. . . . Ray Feeley, executive secretary of IENE, flew to New Orleans for the mid-winter Allied board

meeting and Nathan Yamins, national delegate from this unit flew over from his Palm Beach home. . . . The 20th-Fox feature "Stars And Stripes Forever" broke a house record for a regular admissions picture at the Strand, Portland, Me., a Snider circuit house. . . . Former 20th-Fox district manager, Edward X. Callahan, who resigned last spring, was tendered a New Year's luncheon by his former colleagues at the Ritz Carlton Hotel with Jim Connolly, Phil Engel, John Peckos, Stanley Young and E. X. Callahan, Jr., in attendance. . . . The New Year's theatre grosses started off with a rush of business far exceeding expectations.

BUFFALO

With a capacity crowd of barkers and their wives or sweethearts on hand, the 1953 staff of officers of Tent 7, Variety Club of Buffalo, was installed at a gala dinner-dance party in Hotel Statler. Jack Beresin of Philadelphia, international chief barker and Mark Wolfe, big boss, Indianapolis, were the guests of honor. The newly installed officers are: Dewey Michaels, chief barker; Billy Keaton, 1st asst. chief; Marvin Jacobs, 2nd asst. chief; Robert C. Haymen, dough guy and W. E. J. Martin, property master. New canvassmen installed are: Harry L. Berkson, Jack Chinell, Arthur Krolick, Albert F. Ryde, Elmer C. Winegar and Max M. Yellen. Dave Miller, 1952 chief barker,

WHEN AND WHERE

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

becomes an international canvassman. . . . Mayor Ernest M. Hawkins of Niagara Falls, Ont., bitterly disappointed that world premiere of "Niagara," scheduled for Niagara Falls, N. Y., instead of his Canadian city, where the film was produced last summer. . . . Sam Yellen, of the Century managerial staff, and brother of Max Yellen, will be confined several weeks in Millard Fillmore hospital where he is recovering from a heart attack.

CHICAGO

Chicago theatres are experiencing a wave of hoodlum trouble. Youths are invading the theatres in gangs and are defying all authority. Friday night has been reported as the most troublesome night of the week. . . . Ted Levy, Warner city salesman, has left the company. . . . The Woodlawn Theatre Building is up for sale. . . . Regina Bartlett, in the booking department at the local U. A. exchange for the past 10 years, has joined the Indiana-Illinois circuit as assistant to Al Raymer. . . . Marshall Migatz, who operates Valos' Hinsdale, Hinsdale, Ill., as a straw-hat theatre every summer, is out Wadsworth General Hospital, Los Angeles, after a siege of jaundice. . . . After a period at Minsky's Rialto, Art Belasco has rejoined the staff of the Ziegfeld, as assistant to manager Fred Mindlin. . . . John Dromey of the Great States Circuit will be honored at a luncheon in the Blackstone Hotel January 22. . . . An open house officially dedicating the new Variety Club of Illinois quarters in the Congress Hotel was scheduled for January 17. . . . The local Variety Club is planning a series of Monday night "stags," with important persons in the sports and entertainment fields scheduled to appear.

CINCINNATI

Local and area exhibitors are still trying to solve the mystery of the vastly improved receipts over the holiday and since, which in many instances are exceeding the figures for the corresponding period last year. Many theatremen express themselves as believing that the turning point for a sustained box office improvement has arrived. . . . The Nordland, located in suburban Corryville, closed for the past several months, has reopened for operation in the evening and Saturday and Sunday matinees. Karl Allman is managing the house. . . . Joseph R. Murphy, manager of the Murphy theatre and supervisor of the Wilmington drive-in, Wilmington, Ohio, has been granted a leave of absence by the Chakeres Theatre Co. . . . Members of the industry here, as well as sports fans, are mourning the death of Harry B. Elliott, manager of Chakeres Fairbanks theatre, Springfield, Ohio, who passed away recently. Mr. Elliott was catcher for the Brooklyn Dodgers baseball team prior to entering the motion picture industry.

(Continued on opposite page)

CLEVELAND

Cleveland Motion Picture Exhibitors Association meets Tuesday, Jan. 20, to hold its annual election of officers. Ernest Schwartz, who has served as president for 19 years is unopposed for reelection. Miss Rickey Labowitch is currently serving her 22nd year as corresponding secretary of the association. . . . Louis Kendis brother of NSS office manager, George, and uncle of Associated Circuit's Leroy Kendis, died during the past week. . . . Joyce Holland Isroff, daughter of Mrs. Sidney Holland and the late Mr. Holland, well-known theatre manager, will marry Edwin Cohn of Lorain. . . . Off to Florida are the Abe Kramers of Associated Circuit; the Paul Gusdanovics and the Max Lefkoviches of Community Circuit. Henry Greenberger and wife leave Jan. 27. . . . Dave Leff, who arrived here less than two months ago as United Artist branch manager, has resigned. District manager Moe Dudelson is handling the office until a successor is named.

COLUMBUS

Donald V. Gardner was elected president of Operators' Local 386 for a two-year term. Other officers chosen include H. Meade Feather, vice-president; David R. Cornwell, secretary-treasurer; Calvin Beard, financial secretary; Bill W. Wertz, recording secretary; Ned R. Welch, business representative; Paul Wareham, three-year trustee; William Constans, health and accident trustee and Willie Persons, sergeant-at-arms. . . . RKO Palace has booked the Natural Vision feature, "Bwana Devil," starting Feb. 20. . . . WTVN has received FCC permission to increase its power five-fold. New power will be 100,000 watts visual and 50,000 watts aural. . . . First municipal parking garage, to be erected on E. Long Street this spring, will have space for 583 cars in a five-story reinforced concrete structure.

DENVER

Variety Tent will install their new officers at a dinner-dance at the Albany hotel. Randolph Scott will present the Humanitarian award. New Officers include Alex Murphree, drama editor of the Denver Post as chief barker; Don Hammer, 1st assistant barker; Wm. Hastings, 2nd assistant; Victor Love, property master, and Bernie Hynes, dough guy. Crew includes the above, the past chief barkers, and Fred Brown, Geo. (Scotty) Allan, Henry Friedel, James Micheletti, Gene O'Fallon and Joe Stone. . . . Mrs. Abel Davis is selling the Roxy to close the estate of her late husband. . . . Bruce Archer, son of A. P. Archer, went to work for Atlas Theatres in their offices on his return from an active service stint with the national guard air force. . . . The Ballantyne Co. has opened a sales office at 929 Twenty-First St., with Carl P. Knudson in charge.

DES MOINES

Paul Webster, Republic branch manager here for the last four years, has been named a district manager for Republic. With headquarters in New York, Webster will have charge of the Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis exchanges. Kenny Weldon,

H. H. EVERETT, CIRCUIT HEAD, CHARLOTTE'S MAN OF YEAR

"Man of the Year" in Charlotte, N. C., currently is H. H. Everett, circuit owner.

The city's leading citizen is chosen annually by previous Men of the Year. There are seven such men now. The "Man of the Year" is a citizen who's given fabulously of his time and energy to advancement of the community.

In the instance of Mr. Everett, in 1952, he found time to help merge the city's charity drives; become the first president of the United Community Services; serve a second time as president of the Chamber of Commerce; become a trustee and then chairman of the board of Charlotte's Queens College; serve as chairman of the building committee of the new Trinity Presbyterian Church; work as always with the Lions Club and the Variety Club in charitable projects, and head the Myers Park Country Club.

As the *Charlotte News*, founder and promoter of the award and designation, said of Mr. Everett, he has energy unbounded, "interests diverse, enthusiasm fabulous." And, "impatient enough to want to get things done in a hurry, he also is a suave diplomat, a persuasive organizer, and a man of good humor."

His theatre company, Everett Enterprises, operates some 70 houses in North and South Carolina. Its organizer, he has relinquished its active presidency to his associate, Worth Stewart, and has become board chairman so he may pursue his civic interests.

In the motion picture industry, his progressive and educative outlook has mani-



H. H. EVERETT

fested itself in Variety Club work (he was the local tent's first chief barker); as a director of the Theatre Owners of North and South Carolina, and in representation of the Charlotte territory on the board of the Theatre Owners of America.

Mr. Everett entered the industry in 1915, with the Mutual Film Corp.; went from there to Triangle Pictures, and then with Arthur Bromberg opened the Southeastern Film Exchange, Atlanta. This becoming Arthur C. Bromberg Attractions (subsequently Republic), he joined the parent company as southern division manager. In 1937, he organized his present company.

who have been a salesman for Republic, will take Webster's place in Des Moines. . . . D. H. Conley, RKO branch manager, is at Mercy Hospital following surgery. . . . James J. Sparks, former RKO booker who is now in the service, visited his pals on Film Row while on a furlough. Sparkie expects to obtain his release next month. . . . A. H. Blank, president of Tri-States, has been appointed to the national committee for the American Jewish tercentenary, which will be observed in 1954. . . . There have been two changes in personnel at Tri-States. Robert Leonard, city manager and manager of the Paramount in Des Moines, will go to Waterloo as city manager and manager of the Paramount there. William Havery, formerly manager of the Illini in Moline, Ill., succeeds Leonard in Des Moines as manager of the Paramount.

DETROIT

"Bwana Devil" continues to break records at the Madison as it enters its third week. . . . Don Miller is serenading theatre fans at the mighty console organ at United Detroit Theatres' Fisher Theatre. . . . Rufus Shep-

herd, manager of the Palms is back from a New York business trip. . . . Al Ackerman of the Eastside collected nearly \$8,000 from a party sponsored by him with proceeds going to the Sister Kenny Polio Hospital Fund. . . . Ernest T. Conlon, executive secretary of Allied Theatres of Michigan and property master of Variety Club of Detroit, reports the Club will be entirely redecorated. . . . Irving Teicher is incorporating the Elsa Theatre Enterprises Inc., since he opened the Highland Park theatre.

HARTFORD

Manchester Drive-In Theatre Corp., erecting a 750-car capacity drive-in at Manchester, Conn., expects to complete construction by late April. Bernard Menschell and John Calvocoressi, heads of the Community Amusement Corp., Hartford, are officers in the new corporation. . . . A probable precedent-breaker is installation of new 10-cent apple vending machine in the Allyn theatre, Hartford, first-run New England Theatre circuit house. As far as is known, the vending machine, which dispenses Con-

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necticut-grown apples, is initial such unit in any Connecticut theatre. . . . Sam Rosen, partner in Lockwood-Gordon-Rosen Theatres in Connecticut, is vacationing in Florida. . . . Norman Rolfe, Maine district manager for Lockwood & Gordon Theatres, has returned to his territory, following a brief Hartford visit. . . . Atty. Joe Shulman of the Shulman Theatre, Hartford, and Mrs. Shulman are in Miami Beach, Fla., on a vacation.

INDIANAPOLIS

Trueman Rembusch was persuaded to serve an eighth term as president of the Allied Theatre Owners of Indiana by the board at its January meeting here last week. . . . Marc Wolf was elected vice president, Ted Mendelssohn treasurer. . . . Rembusch and Wm. A. Carroll, ATOI secretary, have gone to New Orleans for the National Allied board meeting. . . . ATOI will hold the first of a series of regional film clinics in the Van Orman Hotel, Fort Wayne, Jan. 27. The session will begin with a noon luncheon. . . . Victor Titus, Republic eastern district manager, was here last week introducing his successor, J. V. O'Gara. . . . Norma Roles has resigned as U-I booker to join her husband, now in the armed forces. . . . Vic Burke, Fortville; R. L. Hudson Sr., Richmond; James Ackron, Tip-ton, and George Reef, Sheridan, were among state exhibitors on the Row last week.

KANSAS CITY

"The Promoter" is getting into the "record run" class, with its seventh week at the Vogue. . . . The Kino holds "The Four Poster" for a third week. . . . Patronage of first runs and subsequent runs continues ahead of the same period in 1952—with the public continuing to be selective. . . . "Road to Bali," is held for a third week at the Paramount—after big Christmas and New Year's week crowds. . . . The Boulevard drive-in, the only outdoor theatre operating near Kansas City through the winter so far, closed only two week-ends when storms raged. It had 200 cars at 26 degrees last week and operation is called profitable. . . . The board of directors of the Kansas-Missouri Theatre Association were to meet January 14, and receive reports from the committees that were appointed before the holidays.

LOS ANGELES

Robert Kronenberg, Manhattan Films, injured in a fall, is recuperating in the Queen of Angels Hospital. . . . Charles Kranz and Irving Levin of Realart, went to Chicago to attend a sales convention. . . . The father of Ezra Stern, Film Row attorney, passed on. . . . Joe Hartman, National Screen salesman, is back at his desk after a short illness. . . . Alex Cooperman, Lux Films, took off for San Francisco to set up the campaign for "Anna," which will have its West Coast premiere at the St. Francis. . . . Bill Wasserman, U. A. salesman, is back in town after vacationing in his home town of Cleveland. . . . Bill Walsh, U. A. salesman, is recovering from an appendectomy. . . . Leland Allen, Cal Pac Corp., has returned to his post after a long absence due to illness. . . . Out of town exhibitors viewed

on the Row were: Bill Alford, Desert Hot Springs; Ben Bronstein, Palm Springs; Mrs. Phillip Kassen, Camarillo, Joe Markowitz, Encinitas, and Mac McCullough, Brawley.

MEMPHIS

All branches of the motion picture industry joined hands in Memphis this week for the premiere of "Mississippi Gambler," at Malco theatre with all proceeds going to Variety Club's fund to build a Convalescent Home for Children. . . . Lloyd T. Binford, 86, chairman of the Memphis Board of Censors, entered Baptist Hospital ill with a virus infection. . . . Mrs. Annie Effie Lester, widow of the late John T. Lester, owner of Park theatre at Memphis, died at the age of 64 in a Memphis hospital. . . . Ritz theatre, which started a policy of free admissions with a contribution by patrons as you leave the theatre on Christmas Day, is still going strong with its "Donate-As-You-Leave" policy, manager Joe Simon reported. Under this policy, Ritz is using only first run pictures. . . . W. H. Booth sold his Booth theatre at Hollendale, Miss., to W. R. Tutt.

MIAMI

Col. Mitchell Wolfson and Sidney Meyer added another link to the growing Wometco chain with the recent acquisition of the 600-car Skydrome drive-in. This Lake Worth theatre will be under the supervision of district supervisor Elmer Hecht and managed by Eli Arken, who is city manager of the West Palm Beach area. Ed Cutler is assistant and confection manager. . . . Margaret Hamm assumes the post of manager at the Grand and has Alice Richardson as acting assistant. . . . Things have been popping in the popcorn set and these changes were reported: Chet Dillie, assistant manager of the 27th Avenue drive-in concessions; Ed Kelly, in charge of concessions at the Boulevard drive-in; Richard Gersley, managing the 27th Avenue drive-in concessions; Edward Cutler, assisting with concessions at the Skydrome, Lake Worth.

MILWAUKEE

The Schlitz Brown Bottle was the scene for a press luncheon in honor of Rock Hudson who was here last week in behalf of Universal's "The Lawless Breed." . . . S & M's Capitol theatre here will be opened for weekends only. . . . Carl Willinghams took over the Kiel theatre, Kiel, Wis., and the Towne at New Holstein from S. Chapman. . . . Bill Bralich has taken over the Lake theatre at Lake Mills, Wis., from Tommy Lees. Bralich also has the Myra theatre at Palmyra. . . . The Reel Fellows club of Milwaukee at a luncheon at Joe Deutsch Cafe held their election of officers. Elected president was L. J. Sedelman, Republic; vice-president, Mort Kramer, Columbia; secretary-treasurer, George Edgerton, 20th Century-Fox; Sergeant-at-arms, Bill Schwartz, Universal; trustees: Bob Baker, RKO, and Morey Anderson, RKO.

MINNEAPOLIS

An encouraging outlook for theatre business was voiced by local industry leaders who cited big grosses on top pictures since

the first of the year. . . . The Princess, a neighborhood house operated by Bob Hazleton and Marvin Mann, has closed. Mann's Metro, which was closed previously, has been converted into a seatcover factory. . . . Clyde Cutter, on the staff of Theatre Associates buying and booking combine, will take over the Alhambra on the north side of the city. . . . A freight train struck the car of Vernon Adolphsen, operator of the Norwood, Norwood, Minn., killed his wife and seriously injured his 16-year-old daughter, who is not expected to live. Adolphsen was heading for Film Row to do some buying and booking. . . . Stanley Kane, executive secretary of North Central Allied, was in New Orleans to attend the national Allied board meeting.

NEW ORLEANS

H. B. Paul, former field representative for Dixie Films, now represents Don Kay Enterprises. . . . Alberta Schindler, cashier Masterpiece Pictures, celebrated her 25th birthday on January 8. . . . Milton Cohen, U. A. eastern and southern division manager, visited the local exchange and district manager George Pabst for 3 days. . . . Nat Dreyfus, who for many years traveled the New Orleans exchange territory for both Pathe and Educational, is now with Columbia Pictures sales staff. . . . The opening of the Jet drive-in, Cut Off, La., was postponed due to the re-erection of the screen tower, which was blown down in a recent storm. L. J. Cheramie one of the owners said that the approximate damage was \$4,000. Others associated in the project are R. J. Soignet, Thibodaux, La., and Richard Guidry, Galliano, La. . . . L. C. Montgomery, Delta Theatres, Inc. and Wm. Cobb, president Exhibitors Poster Exchange, returned after a three day visit in Atlanta in the interest of their Poster Exchange.

OKLAHOMA CITY

"Road To Bali" has been held over for the 3rd big week at the Harber theatre. . . . Burglars broke into the Royal theatre, Tulsa, Okla., Jan. 4 and got away with \$317.89 from a cash box. E. F. McKenna, theatre manager, said that \$71 had been taken the night before, which had not been reported. . . . 64 Drive-In Theatre, Muskogee, Okla., will be temporarily closed for the winter, and will be reopened in the spring, Proctor & Marsh, managers announced. . . . The Tivoli theatre, Ardmore, Okla., was selected to present the first showing in Oklahoma of "The Lawless Breed" for 3 days, Jan. 4-5-6 with a prevue Saturday night Jan. 3.

OMAHA

The movie industry in Nebraska will entertain all members of the State Legislature at a dinner at the Cornhusker Hotel in Lincoln January 17, with Gov. Robert B. Crosby a special guest. The one-house Legislature has started its 1953 session and tax reduction is one of the top aims, according to a number of the senators. . . . Bill Miskell, Tristates district manager, said the Orpheum had one of its best New Year's Eve crowds to see the Martin and Lewis show, "The Stooge." . . . The territory gained and

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lost outlets: Ralph Martin closed the Moorhead, Ia., theatre and Woody Simiek announced his new Circle A theatre at Ashland, Neb., would open January 17. Ashland has been without a movie for more than a year following a fire.

PHILADELPHIA

Gaiety, a central city landmark originally known as the Star, was leased to Herman Zuritsky. The theatre, which was one of the first burlesque houses in the city and last operated as a film house by the Hirst Circuit, will be demolished to become a parking lot. . . . The RKO exchange went 100 per cent on the Will Rogers' Memorial Hospital Christmas scroll. . . . Theatre operators in Reading, Pa., are happy over the fact that City Council has decided not to raise the 14-mills tax on real estate for 1953. . . . Jack Harris, operating Jack Harris Productions, independent film exchange, was appointed zone manager in this area for Esserjay Films, Inc., Chicago. . . . Dr. Samuel Goldstein is having a new roof placed on his Paxtang, Paxtang, Pa. . . . "Nick" Power, operating the County, Doylestown, Pa., is celebrating his 40th year in the industry, dating back to the opening of a 300-seat house here in January of 1913.

PITTSBURGH

Manager Bill Elder of Loew's Penn had a Happy New Year with "Million Dollar Mermaid" on the screen. The picture was good for a holdover as was "April in Paris" on the Warner screen. . . . After 33 years of service on Film Row, mostly all with Warners booking department, Hilda Lissmann has retired. . . . The State theatre, on Fifth Avenue, will be sold shortly to settle the estate of the late James B. Clark. . . . The Ladies Theatrical Club did a swell job hosting the Variety Club's weekly family night. . . . Ted Tolley, head of MGM's service department, has been re-elected president of Film Exchange Employees local B-11 for his 13th term. Joe McCormick, RKO shipper, was named business agent.

PORTLAND

The first week of Jan. has been one of the biggest grosses for downtown theatres in nearly a year. Strong product with strong "sneak previews" on New Years Eve helped the take. Most houses have pictures in their second week. Paramount field man Walter Hoffman, in town for a few days to check on "The Road To Bali." . . . It is doing a scorching business. . . . Mrs. J. J. Parker off to Los Angeles on a business-pleasure trip. . . . Dick Edge, J. J. Parker city manager in Astoria, was here to confer with general manager Jack Matlack. . . . Blue Mouse theatre has just completed its new front. . . . Three-month-old TV in Portland has definitely cut into theater grosses. All three chains are hurting for product and each theatre manager is having to promote his picture and house.

PROVIDENCE

Edward Gould, well known in summer stock and stage circles throughout the East, came to grips with the Providence Board of Censors and was triumphant. Booking a

revised version of the Broadway hit, "Tobacco Road," at The Playhouse, Gould was refused a license and was threatened with arrest should he go ahead with his plans. Deciding not to take the arbitrary ruling lying down, Gould appealed to the Superior Court. He pointed out that all of the objectionable material had been deleted; was granted an injunction, and the play was opened on schedule. Gould was congratulated for battling the censorship regulations which have for so many years harried local theatre operators. . . . "Million Dollar Mermaid" was held over for a second week at Loew's State. . . . Dave Levin held "Ruby Gentry" for a second week at the RKO Albee.

SAN FRANCISCO

Building activity centers around the new Trans-California drive-in at Los Banos. The 480-car theatre, designed by David Bolton and costing approximately \$50,000, will be ready for operation July 15. When completed, the out-doorer will be supervised by city manager Amelia Silva. . . . The 1385-seat Midtown, closed some time ago by Fox West Coast, is being dismantled and the property will be sold. . . . Unicorn Theatres have closed the San Francisco office; all business is handled through Los Angeles. . . . Variety Club's installation of officers will take place at the dinner-dance January 24 in the clubrooms. In charge of the \$7.50 per plate affair are chairman John Parsons, Jack Blumenfeld and Ralph Clark. . . . Berne Paddock was on the row booking for his drive-in at Armona. . . . IATSE Local 17 new officers are president, Robert Hazzard; vice-president, Gladys Paul; secretary, Jesse Wright; financial secretary, Joseph Cannon. . . . Max Bercutt, Warner Brothers field man, returned from Los Angeles.

ST. LOUIS

This city had its first World Premiere in a long time as Universal International's "Mississippi Gambler" starring Tyrone Power made its debut amid much fanfare January 13 at the Fox theatre. . . . MPTO's new grievance committee headed by Lester Kropp of the Fred Wehrenberg circuit is getting set for its first official meeting. Kropp thinks his committee will be an important factor in future owner-distributor relations. . . . Christmas movie business here best in recent years. . . . Out city exhibitors in town for a visit: Bill Williams, Union, Mo.; Harry Blount, Potosi, Mo.; and Joe Goldfarb of Alton, Ill. . . . The Ansell Bros. Empress Playhouse rounding out its first year as a combination legitimate theater-movie house.

TORONTO

Irving Siegel, UA salesman here, is the proud poppa of a second child. . . . "Pride and Prejudice," is being reissued in Canada by MGM, and will open at the Eglinton here towards the end of the month. . . . Famous Players managers here gathered after midnight to do honor to Fred Trebilcock who has resigned the helm of the Imperial, to go to California. Russ McKibbin takes over from Fred. . . . Headoffice executives of Famous Players held a special dinner for Jack Arthur, theatre supervisor who resigned his post to take special post as producer of the Canadian National Exhibi-

tion Grandstand Show. . . . Jim Hardiman, assistant director of publicity and advertising for Odeon Theatres, who went to England for the Christmas and New Year's holidays, is expected back soon. . . . A special show was held at the Odeon Carlton in aid of the Women's College Hospital. Leonard Brockington, president of Odeon, spoke. . . . Arthur Manson, MGM ad pub chief in Canada, due to aisle it Jan. 26 with a Pittsburgh girl voted the most popular person in TV in Pittsburgh in 1952.

VANCOUVER

Harry Woolie, United Artists, and his staff were the winners in the Canadian zone drive in the Heineman Sales Drive. Prize was a substantial cash prize to the staff. . . . Stan Bailey and Francis Mohler have started work on their 400-car Northern Lights drive-in theatre at Camrose, Alberta. . . . A second drive-in theatre, the Lounge-heed, in Burnaby, B. C., was fined \$50 for operating on Sunday, breaking the Lords Day Act. . . . Frank Gilbert, Paradise projectionist, returned from a vacation in Mexico and said he has picked an ideal spot there to retire in the near future. . . . Shirley Strach, Dominion theatre head candy girl, will marry Joe Merrithen, a S-S in the American Air Force at present stationed in Seattle. . . . Irene Schnepf, dominion cashier, was given four months leave of absence to visit her native New Zealand. . . . Joan Edworthy, former Victoria Road cashier, is the new secretary to Ivan Ackery at the Orpheum and succeeds Francis Sugerman, resigned.

WASHINGTON

Loew's Capitol theatre will have an active part in the Inaugural Festival, on January 19, with a show scheduled at the theatre for 10:30 P.M. The house seats 3400. A "first" show will be held at 8:30 P.M. at Uline Arena, which seats 8000. Entertainment will be identical. . . . Victor J. Orsinger, chief barker of the Variety Club of Washington for 1953, has announced the following committee chairmanships: Welfare, Morton Gerber; Ways and Means, Frank M. Boucher and Jack Fruchtman; Membership, Gerald P. Price; Public Relations, Alvin Q. Ehrlich; Finance, Fred S. Kogod; House and Entertainment, Joseph Gins; Committee on Planning and Improving Physical Facilities, Orville Crouch; Speakers and Distinguished Guests, Jake Flax and J. E. Fontaine; Ladies Committee, R. Wade Pearson. . . . The Community Film Council will sponsor a program of historic films at the National Archives Auditorium. . . . New members of Tent No. 11 approved by the Membership Committee include: Al D. Valente, Robert H. Brient, John Puleo, Richard Cohen, Maynard L. Wayne, and associate member, Gilbert G. La Gorce.

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DRIVE-IN EQUIPMENT

ORDER NOW, OPEN IN 1953. EQUIPMENT FOR all sizes drive-ins from \$1,595. In car speakers, \$15.99 pair with junction box. Underground cable \$65M. Ramp signs, \$14.95. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

GENERAL MANAGER IN FULL CHARGE OF two 1,000 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

MANAGERS AND ASSISTANTS, FIRST RUN deluxe theatres, large metropolitan Eastern city. State salary, experience, references in first letter. BOX 2701, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interview. Reply BOX 2702 MOTION PICTURE HERALD.

YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in the South. Applicant should be willing to travel and should have practical and technical training in the installation and servicing of theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2703, MOTION PICTURE HERALD.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT. SUPER SIMPLEX heads, RCA amplifier, Strong utility lamps and rectifiers. Other miscellaneous equipment. MRS. REITMEYER, 41 Wallace St., Freeport, N. Y. FREEPORT 9-7292.

SUPER SALE ON SUPER SIMPLEX MECHANISMS, excellent condition, only \$262.50 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, \$475. pair; RCA PG. 222 sound system, M1 9030 soundheads, double channel amplifier, etc., rebuilt, \$1,250.; 2 unit electric ticket register, excellent, \$74.50, aluminum reels \$1.25; film cabinets, \$1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

GOING FAST! USED MARQUEE LETTERS: 100-10" Wagner plastic at 60c; 500-8" Wagner aluminum at 60c; 150-10" Adler aluminum at 75c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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RECTIFIER BULBS, FIRST QUALITY \$4.75; changeovers, with footswitches, \$42.50; parts for Simplex and Powers 30% discounts; sand urns, \$4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETTER. Be convinced! 4" - 35c; 8" - 50c; 10" - 60c; 12" - 85c; 14" - \$1.25; 16" - \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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FOR SALE 989 MULTIPLE-PLY VENEER BACK, spring edge cushion chairs. Excellent condition. Sold as is and where is, Ottawa, Illinois. Contact T. Danotis, ALLIANCE THEATRE CORPORATION, 231 S. La Salle St., Chicago, Ill. Phone: Dearborn 2-1250.

CHAIR BUY OF A LIFETIME! 920 MODERN Heywood 7-ply veneer back spring edge cushion chairs, curved steel standards. Excellent condition, only \$5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Legion Reviews Three New Productions

The National Legion of Decency this week reviewed three films, putting one in Class A, Section I, morally unobjectionable for general patronage, and two in Class B, morally objectionable in part for all. In Section I is "Leonardo da Vinci." In Class B are "All Ashore," because of "suggestive sequence and costuming," and "The Man With the Grey Glove," because it "tends to condone immoral actions; suggestive costuming."

Walter Reade, Jr., Talks To AMPA School Graduates

Students who attended nine or more of the 12 sessions of the Associated Motion Picture Advertisers of New York School

on Showmanship were awarded diplomas Thursday evening by Harry McWilliams, AMPA president, and heard as their guest speaker of the evening Walter Reade, Jr., president of Walter Reade Theatres. During the course, many leading executives in theatre operation and advertising addressed the students.

Distributors Begin Exchange Negotiations on Local Level

A branch operations committee from the distributing companies last week sat down in Philadelphia to negotiate a new wage agreement with the exchange employees local IATSE unit. It marked the start of an attempt to negotiate unit by unit. Tom Murray, Universal, is chairman of the distributors' committee.

Urge Fight Control of College Football on TV

"Television continues to be a serious threat to the welfare of college football"; and, so saying, the television committee of the National Collegiate Athletic Association last week recommended that tight controls be maintained upon the televising of games.

Football television has for two years been limited to one game per week in one area. The committee did say consideration should be given to some relaxation of this limitation, but stressed the need for strict supervision of telecasts.

The committee's report was made to a convention of the Association in Washington. Two institutions which have been struggling for permission to make their own decisions on telecasts are Notre Dame and Pennsylvania.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Can the Living-Room Audience Be Made To Pay?

LAST summer, J. J. Fitzgibbons, president and managing director of Famous Players-Canadian Corporation, announced that his circuit had acquired a 25-year franchise for "Telemeter" whereby television will pay off with a box office intake of its own. More recently, Wall Street houses have been boosting Paramount stock because that company owns 49 per cent of this new device, which with other interests will put Paramount "in on the ground floor" in any new television developments to come.

What we particularly like about this further example from Famous Players Canadian, another proof of the oft-repeated statement that they are "a circuit that does things first," is the additional fact that they may point the way towards a new, practical and economic wedding of television and the motion picture industry.

Neither Telemeter, nor any other pay-off by the "living room" audience has been given the green light by our Government agency in charge of communications.

The subject has been a controversial one in the United States for the last three years, confused by special interests and promotions. One 90-day test was conducted in Chicago by Zenith for its Phonevision system and observers are still arguing about the figures. Another indefinite test period was allowed Skiatron in the New York area, again without definitive result.

Commander McDonald, head of Zenith Radio Corporation, was promoting "Phonevision"—a comparable device—with the F. C. C., a few years ago, at a time when our mutual friend, Eddie Dowling, had a show in Chicago, playing at the Blackstone theatre. And Eddie sums up the case in few words: "There were a million TV sets in the Chicago area, and if we could broadcast our play at \$1 for each receiving set that asked for it, we could have grossed half a million dollars."

Of course, that is "legitimate theatre" and not film business; but the fact remains,

COLOR BY TECHNICOLOR

A lot of fine pictures coming up, for release soon, and many of them we've seen, at press previews, far in advance. Managers have never had so much to look forward to, and with as much confidence in the future. If there is an outstanding factor, it is the predominance of color, *fine color*, on the screen. That alone is an indication of our supremacy.

Notably, we've seen the new United Artists' picture, "Moulin Rouge"—directed by John Huston, in which Jose Ferrer does such a masterful portrayal of the character Toulouse-Lautrec, "troubled genius of the art world." Showmen are saying that a new definition of "intellectual" is anyone who ever heard of Toulouse-Lautrec before they made this picture. But you can be sure of one thing, your audiences will never forget Jose Ferrer in the part he plays, the astonishing portrayal of a dwarf.

The paintings of Toulouse-Lautrec are distinguished for their color, and in making this picture, John Huston and Jose Ferrer have contrived to obtain the same coloring in Technicolor. You will recognize the result of this effort on the screen, and you may wonder how they did it. It's probably the finest, the softest, the most *pleasurable* color you've ever seen in motion pictures. "Moulin Rouge" will make history.

that nobody knows what the public might pay for legitimate theatre or motion pictures, if they were given a chance to prove it. When the result that is around the corner is so nebulous, maybe it's safer to wish for protection than for profit. Perhaps the ladies and gentlemen of the F. C. C. are right in taking time to study an obviously complex subject with many economic complications.

¶ Paramount's \$1,000 prize contest for the best exploitation of the Pine-Thomas picture "Caribbean" has been completed and five winners will be announced this week. We are glad that the contest was split up to include five winners, in as many categories. Talking with Sid Blumenstock, Paramount's advertising manager, who expressed his personal wish that this had been held for one capital prize of \$1,000 to a single winner, we disagreed.

When five winners can get the reasonably substantial sum of \$200 each, then the benefits derived from the contest are multiplied, and in as many places, showmanship is stimulated and rewarded.

Coming up, is the 20th Century-Fox \$7,500 contest on "Something for the Birds"—in which a hundred or more winners will receive prizes. This insures widespread recognition of good showmanship, in large and small situations, with local appreciation for the prize winners, in all parts of the country.

¶ Our tribute to Adolph Zukor, who celebrates a "Golden Jubilee" in Film Business in 1953—was paid many years ago, when we made our first "sleeper jump" across Pennsylvania, to see "Queen Elizabeth" at George Krupa's Hippodrome theatre in Lancaster, downstate. In those days, we were afraid of the big cities, and so we didn't go into Philadelphia. But we will never forget the experience, arriving in Lancaster at 5 o'clock in the morning, and going around town, looking at every three-sheet and all the advertising that we could see "by the dawn's early light." The theatre opened at eleven, and we were the first in line. On that same pilgrimage, we learned about Lancaster markets, and Pennsylvania Dutch cooking. And there have been many in Paramount, particularly Sidney Kent and John Clark, whom we will always remember as good friends.

—Walter Brooks

Here Comes The Band!

Sam Greisman, manager of the Embassy Theatre, Fort Wayne, Indiana, had five massed high school bands in the lobby of his theatre for a preview of "Stars and Stripes Forever"—a picture promotion that would have pleased John Philip Sousa!

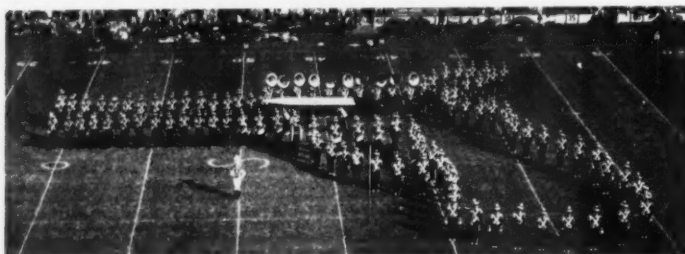
DRUMMING IT UP FOR THE 'GATORS



The University of Florida Band, "The 'Gator Band," of Gainesville, Fla., is one of the finest collegiate bands in the country, 125 members, and known the country over for its field presentation at the big games.



You can almost hear the impact of this classic promotion—five high school bands in action!



Hotter than a pistol, these members of the Michigan State College band, at East Lansing, Mich.



The Highlander Band of the Lake Wales High School, Lake Wales, Florida, is among the finest.



Goshen High School Band, Goshen, Indiana, was organized 31 years ago, and is widely known.



This is the original "Sousaphone"—created by the March King and used throughout the world.

Paramount's Contest Has 5 Winners

Five theatre managers, two in Jacksonville, Fla., and one each in Brooklyn, N. Y., Richland, Wash., and Ogdensburg, N. Y., have been declared winners in Paramount's \$1,000 exploitation contest for "Caribbean"—Pine-Thomas Technicolor production starring John Payne, Arlene Dahl, and Sir Cedric Hardwick—it was announced this week by Sid Mesibov, Paramount's exploitation manager.

The winners in the five categories will each receive from Paramount a prize in the form of \$200 in U. S. Savings Bonds. For the best newspaper campaign, R. A. Langston, Florida theatre, Jacksonville. For the best window display, Gene Pleschette, at the Paramount theatre in Brooklyn. For the best lobby display, F. H. Stiles, manager of the Uptown theatre, Richland, Washington. For the best theatre front, Phillip A. Lentz, at the Palace theatre, Jacksonville, and for the best example of promotion, John Langford, manager of Schine's Strand theatre, Ogdensburg, N. Y.

A score of theatres were represented in the exhibits put out for judging, and among them, some good campaigns and many instances of good showmanship. Several that we liked, we hope may be entered for the Quigley Awards, for deserved recognition. We're glad to see at least one small situation among the prize winners, for there is need for incentive at the grass roots.

Ackery's In "Business"

Ivan Ackery, well-known manager of the Famous Players-Canadian Orpheum theatre, Vancouver, B. C., is in a new business—according to an exhibit filed here with the U. S. Customs and the publishers of Managers' Round Table. It's "Monkey Business"—a 20th Century-Fox picture and Ackery's 25th Anniversary program—and we have a substantial campaign book to prove it. On this occasion, "the Ack" had the cooperation of all three Vancouver newspapers, the *Sun*, with 175,000; the *Province* with 110,000 and the *News-Herald*, with 45,000, all at once, for the first time in local history.

Each newspaper had a full cooperative page on the picture at the Orpheum, which didn't cost the theatre a cent—and besides there was a magazine story in color in the *Sunday Province*, and \$1,000 in prizes, promoted from local cab companies in a lucky number draw. (We are lucky to get a cab to ride in!) Fifty thousand heralds (repeat, 50,000) with the sponsorship of a credit jewelry concern, with prizes to match, and Ackery's own 25th Anniversary celebration rounded out the campaign.

SHOWMEN IN ACTION

Pearce Parkhurst can look across the page and see a couple of his old home towns represented among the top collegiate bands in the country, competing for "Stars and Stripes Forever."

For the first time in history, Karl Fasnick, advertising and publicity director for Loew's State and Orpheum theatres, Boston, was able to swing a banner across Washington Street, for "Plymouth Adventure" at both theatres.

Peter Pisano, manager of Warner's Avalon theatre, Chicago, says he got a good feeling from the audience reaction to his nice Christmas manger lobby decoration.

Bob Harvey, manager of the Capitol theatre, North Bay, Ont., made a hit with the kids in his theatre, by giving them a chance to talk to Santa Claus, in the lobby.

Joe Real, manager of Warner's Midwest theatre, Oklahoma City, ran a "flash" bulletin in his lobby, from the Warner News, when Billy Vessels, local football celebrity, won the Heisman Trophy. Joe found the billing in an advance synopsis sheet.

Lou Cohen, manager of Loew's Poli theatre, Hartford, offered a \$25 bond to the first youngster born in 1953, as promotion for "Million Dollar Mermaid." Two guesses as to the name that will be selected for the lucky winner. It'll be Esther, or Lou.

Bob Cox, manager of the Kentucky theatre, Lexington, Ky., running a very good classified contest in the *Sunday Herald-Leader*, with \$56 in prizes and 80 free tickets for those who could combine foot-loose words in a humorous paragraph.

Harold Lee, manager of the Babcock theatre, Bath, N. Y., put his relief doorman, John Snyder, out on the assignment to sell 15 merchants on a cooperative page in the *Steuben Courier*—with dandy results for all parties concerned.

Lee Willis, manager of Schine's Piqua theatre, Piqua, Ohio, arranged with TWA to fly in lobby display and background stuff on Ireland, for "The Quiet Man."

Lewis Thompson, manager of Schine's Holland theatre, Belfontaine, Ohio, found two original members of Sousa's Band, right in his home town, and it overshadowed all other exploitation for "Stars and Stripes Forever."

Bob Appel, manager of the Crest theatre, Reno, Nevada, won the coveted Skouras "National Showmen" award in Northern California and with it a \$250 check.

Five additional field men have been added to RKO's exploitation staff to handle pre-release openings of "Hans Christian Andersen," according to Richard Condon, director of advertising, publicity and exploitation.



Elwood Jones, Jr., manager of the RKO Grand theatre, Cincinnati, planned this Treasure Hunt, with bicycles as prizes, and "Capt. Bonney" as a lobby attraction, for the engagement of "Abbott & Costello Meet Captain Kidd," with the sponsorship of Checker Stores.

E. J. CLUMB PLANS ONE OF HIS CO-OP PAGES

Jack Foxe's Inspiration

A lot of managers, in lots of places, will get a response on "Stars and Stripes Forever" from oldtime Sousa fans and people who were part of the period, but few will uncover such a "natural" as Jack Foxe, director of advertising and publicity for Loew's theatres in Washington, found when he dug into this treasure-lode of exploitation. Jack went into the files of the *Washington Post* and read up on a contest which the newspaper held sixty-three years ago when John Philip Sousa introduced the famed "Washington Post March." And, moreover, he found a winner of that contest, Mrs. Anna Roach Newman, who was awarded a gold medal.

You can just imagine what the *Washington Post* did with this news story, and the reception for the honored lady, at Loew's theatre! Mrs. Newman was a first-grader when she wrote her essay!

P. S.: The newspaper even paid for a series of 17 ads which were used in the search for a local resident who had been a contender in the original contest. The ads were headed, "Where were you on the afternoon of June 15th, 1889? Where were you when the band was playing?"

Manager Charts Results Of His Exploitation

G. W. Eckerd, 3rd, manager of the State theatre, Lebanon, and an old Round Table member, reports his handling of "Plymouth Adventure" beginning with cooperative ads sponsored by Free-Westinghouse sewing machines. Then, a preview for forty women graduates of a sewing school conducted by a department store. Then, a local radio tieup, and the posting of sixty educational 1-sheets in 45 public and parochial schools. Then, the models of the Mayflower, for window display purposes, and a tieup with a local restaurant.

That was the preliminary campaign. Following it, came his regular newspaper advertising and street ballyhoo of Plymouth cars. He reports the opening day's business as "better than average." Second day, "just fair." Third day, "picking up." And finally, "Business O. K. It was worth it." That completes a chronological chart of promotion in action.

Mutual Broadcasting Salute Over 525 Radio Stations

The network radio program, "True or False" over 525 Mutual Broadcasting System affiliates, will salute Universal's "Mississippi Gambler" on Friday evening, January 16th. The show is to be recorded on stage at the Fox theatre, St. Louis, on January 13th, as part of the three-city saturation premiere, in St. Louis, Memphis and New Orleans, January 13th to 15th inclusive, which tees-off the launching of 250 playdates in the Mississippi Valley.

BING
"ZINGS A
LITTLE ZONG"
"Just For You"

Oh...Oh...Almost forgot AND JANIE TOO!

BAY MUSIC CENTER
218 East Street, Springfield, Mass.
Phone: 4-1111

Mid-West Radio Co., Inc.
1214 W. North Avenue
Phone: 4-1111

FOR A COMPLETE SELECTION OF DECCA RECORDS AND DECCA ALBUMS ON ALL SPEEDS PLUS COURTEOUS, HELPFUL ATTENTION TO YOUR NEEDS VISIT ONE OF THESE LISTED DEALERS:

ALTONE Music Stores
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Grasch Radio & Appliance
411 W. North Avenue
Phone: 4-1111

TECHNICOLOR
Peppercorn Color Cartoon
PITCHING WOOD AT THE 100 "RUGGED RANGERS"
Also Shows Latest News of the Day

Starts Tomorrow
TOWNE

Ervin J. Clumb, manager of the Towne theatre, in downtown Milwaukee, always has good cooperative ads, and since a page in the *Milwaukee Journal* is not cheap, this is a good example to study, just to see how he does it. There is nothing so very complicated in this art-work or preparation that couldn't be done in many cities and towns with a good newspaper.

Note first the six reverse-cut areas that carry the sponsored ads, and which pay for the page. These could be type boxes, instead of reverse cuts, but if your newspaper can do it, then the form shown here is preferable. The big head of Bing, and the pose of Jane Wyman are right out of the

pressbook, and so is the newspaper ad mat which has the selling approach on the picture. All the big heads, the border and the theatre signature are relatively simple forms of art work that needn't cost too much.

We've kept this good example of a newspaper page, on a co-operative basis, because it is one of the most practical, and profitable, means of obtaining large advertising space, at no cost to the theatre. It can be done, and it's being done, all over the country, and with the sponsors completely happy about their deal. It just happens that Erv Clumb is an old hand at it, and practised. A good example of showmanship from him is a good example for everybody.

RULES OF THE

QUIGLEY AWARDS

Q TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Selling Approach

BREAKING THE SOUND BARRIER—United Artists.

Jet-packed excitement. The story of flying beyond the speed of sound! One of the most thrilling films ever made, and attracting so much attention from the critics that new stars in this market will be winners of industry awards for their great performances. Sir Ralph Richardson, a great British actor, adds to his laurels. "How much can a woman take? They lived and loved like the jets they flew, fast and dangerous!" 24-sheet and other posters will sell the idea; the herald will key the campaign, and the newspaper ad mats are even better in offering something so new, so different, so breathlessly exciting, that your folks will be talking about it next year. "Nothing on earth can match its supersonic thrills! A thousand thrills a minute, a thousand feet a second, through space!" Make no mistake, use jet-packed showmanship to sell this jet-propelled romance. You'll have something to regret if you miss the airlines bus for this take-off. Aircraft warning services, civilian defense agencies, civic leaders, will bless you for bringing them this picture which qualifies as one of the year's ten best. There's a big 35¢ mat bargain for small situations, and plenty of posters and accessories. Newspaper ads contain the most novel selling approach.

FACE TO FACE—RKO Radio Pictures.

Something new! It's "Duo-Drama" on the screen. You've had "Encore" and "Trio" and "Full House"—this is a pair to draw to. Two matched stories told within the length of a single feature film, to make a perfectly balanced program. The very idea is intriguing. Six-sheet and other posters will make cut-outs for lobby and marquee display. Newspaper ad mats are adequate and sell the "face to face" idea, both in type and pictorially. Produced by Huntington Hartford, the heir of the A. & P. fortunes—but he doesn't know about the big 35¢ economy-size complete campaign ad mat for small situations! It should be an item on his shelves in future trading. Two good casts in this unique picture, and much to justify your belief in it and the selling of it to your patrons who are always on the lookout for something different.

APRIL IN PARIS—Warner Brothers.

In color by Technicolor. Oui! Wheel! It's a musical spree, in Parée. Doris Day and Ray Bolger in a new color film, Dancing terrifique! Music magnifique! Mam'selles, oo-la-lovely! Happy as Springtime, in the Gayest City in the World. 24-sheet and all posters are good likenesses of the stars and the settings. There's a standee listed, price \$18 and if you buy a 3-sheet for 45¢, you can make it yourself and save a lot of money, every week. It takes a bit of doing, but it pays well, like all good jobs, well done. Newspaper ad mats in all sizes, including the teasers and the big 35¢ bargain mat for small theatres, have the spirit of the picture, with good display of the popular stars. Ray Bolger will be appreciated opposite Doris Day, as a new team. A set of Color-Glo stills will help you sell color with color in a special lobby frame. Music tieups are natural, and you'll find plenty of them, with a Columbia record album and sheet music. Picture is also a natural along fashion lines for merchant tieups, and if you run this along about Easter, it will tip off good cooperative ad pages. There's a set of fashion stills in the pressbook that you can show your newspaper's fashion editor or the department store's advertising manager, with effective results.

AGAINST ALL FLAGS—Universal-International.

In color by Technicolor. From adventure's golden age, comes its most exciting tale! Of Brian Hawke, the renegade, who ravished the pirate port of Madagascar, to steal the love of its Corsair Queen. Strong poster quality in 24-sheet and other sizes, will make good cut-outs for lobby and marquee display. Herald to tip you off on the best advertising slants, and "Color-Glo" stills to sell color on the big theatre screen. Newspaper ad mats are many and widely assorted for size and shape. The big economy mat at 35¢ has everything for small situations, and there's a utility mat for larger houses who design their own advertising. Errol Flynn and Maureen O'Hara are insurance that this picture beats staying at home and looking at television. There's interest for grown-ups and plenty of action for kids. Publicity mats will sell Maureen O'Hara to hardboiled editors, and get you free space for illustrated reviews or advance write-ups.

AVAILABLE:

Theatre and Film Executive. Experienced advertising, publicity and general theatre operation and supervision. Trained to get best concession results. Many years large circuit film buyer and co-partner film booking and buying group. Experience as head large theatre groups fits me to supervise operations small towns and major city first and subsequent runs. Acquainted with sales executives all companies. Will go anywhere. Interested in proposal where results pay off.

Box 505, Motion Picture Herald,
1270 Sixth Ave., N. Y. 20, N. Y.

FILMACK	SPEED!
	QUALITY!
SPECIAL TRAILERS	CAN'T BE BEAT!
630 NINTH AVENUE NEW YORK 36, N. Y.	1327 S. WABASH CHICAGO 5, ILL.

"What the Picture did for me"

Columbia

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—These pictures may be old, but they never fail to draw. Had matinee Christmas day and the house wouldn't hold them. Good business on Friday. Played Thursday, Friday, December 25, 26.—Howard McGill, Elmore Theatre, Eclectic, Ala.

PAULA: Loretta Young, Kent Smith—Very good and well received by all. Child star outstanding. Business good—enough said. Played Sunday, Monday, December 14, 15.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Metro-Goldwyn-Mayer

INVITATION, THE: Dorothy McGuire, Van Johnson—Had the story been filmed from start to finish, instead of using the flashback method at various intervals, it might have been less difficult for some of our patrons to follow. Essentially a women's picture, it pleased that section of the audience, but the men did not like it. Luckily we had double-billed it with "Love Is Better Than Ever," which did please the men. Played Monday, Tuesday, December 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

GLORY ALLEY: Leslie Caron, Ralph Meeker—Very good mid-week picture. Leslie Caron sure did better in this than in "An American in Paris." Something like "The Strip." Played Tuesday, Wednesday, December 23, 24.—James Hardy, Shoals Theatre, Shoals, Indiana.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks—A very entertaining and amusing romantic comedy which should please all types of patrons. Many commented on the engaging performance of Larry Parks. It's a pity he is not playing in movies currently. The patrons seem to like him, and surely that's what matters. Miss Taylor shows to advantage, and her following is assured here after this. Played Monday, Tuesday, December 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel, Red Skelton—A very good picture, beautiful color, with Red Skelton at his best. Very funny and we did above average business. Played Monday, Tuesday, December 15, 16.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel, Red Skelton—This proved to be ideal holiday entertainment for us. It had girls, color, songs, dances, a fashion show, and the clowning of Red Skelton which was much enjoyed by our small town audience. And the price was right too. Played Wednesday, Thursday, December 24, 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis—The folks liked it, so what more can you ask? Did average business in this small town. Played Wednesday, Thursday, December 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis. Double billed with "Young Man With Ideas" (MGM) as the lower half. Entertaining enough story of a boy and his dog, but when the dog is found poisoned, the story turns into a canine mystery "who-dun-it." However, it was different, and as a second feature will please well. Played Wednesday, Thursday, December 17, 18.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore—If the opera singing had been left out, this would have gone over much better. A fair musical, but I guess they see enough of Dinah Shore on TV. Played Sunday, Monday, December 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—Stay away from this one. It may go all right in large cities, but is no good for small towns. Too much foreign talk in it. Played Tuesday, Wednesday, December 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

JUMPING JACKS: Dean Martin, Jerry Lewis—Fine and dandy. Played to full house Sunday and good business Monday. This town goes for these two. Played Sunday, Monday, December 21, 22.—Howard McGill, Elmore Theatre, Eclectic, Ala.

JUMPING JACKS: Dean Martin, Jerry Lewis—Just another silly comedy that didn't do the business for me that it should have done. Not up to their standard. Played Thursday, Friday, October 30, 31.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Fairly good, but seemed to lack something. Just did not click, and business was below average. Allocated too high. Played Wednesday, Thursday, December 3, 4.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—This picture is jammed full of laughs. Our business was really good and comments of patrons were very good. Played Wednesday, Thursday, December 10, 11.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Here's one that will pull them in, at least it did here. I had the best Sunday night in months. I don't know which one of the stars in this picture did it. My personal opinion is that all three of them did, Bob Hope, Jane Russell and Roy Rogers. It's crazy but they liked it. This is a laugh riot all the way. Played Sunday, Monday, December 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—This didn't do the business for me that "Paleface" did, but I consider it as good a picture. Played Friday, Saturday, October 24, 25.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—This is an above average picture with some real acting by all characters. We did very good business in this small town which is in the middle of TV. This picture is good for any situation. Played Friday, Saturday, January 2, 3.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Booked double with Columbia's "Montana Territory." Business is so far off in general that it is hard to rate the drawing power. Do not think that "Alice in Wonderland" was as pleasing as some of the other Disney pictures. We ran "Snow White and the Seven Dwarfs" for Thanksgiving on a repeat run. These bookings were made with the idea that they don't come anyway, so give the kids a break. Business was only fair for both dates. Played Thursday, Friday, Saturday, December 25, 26, 27.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

BIG SKY, THE: Kirk Douglas, Elizabeth Threault—Played this one three nights, which I don't generally do. But here's one that deserves your best playing time. Not quite enough action for small towns, but a very good, tense drama. Good acting by Dewey Martin. Would recommend for Sunday-Monday. Played Thursday, Friday, Saturday, December 11, 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

HOT LEAD: Joan Dixon, Tim Holt—Will fit very nicely into the lower half of a double bill where your

fans like westerns or crave action. To me, one Tim Holt is the same as the last, but my audience disagree by asking when we are to play his next! Played Friday, Saturday, December 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—A wonderful story for family audiences. We opened with it on boxing day, and business was great. Color is fine, acting good, enough action and comedy to suit the patrons, with just a dash of romance for the ladies. Contact your Robin Hood Flour Mills for a newspaper ad which they will pay for. We were fortunate in promoting free flour bags to give away too. Played Friday, Saturday, December 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

FABULOUS SENORITA: Estelita Rodriguez—These little numbers do O. K. by us. Enough comedy and slapstick to suit all.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

GOBS AND GALS: Bernard Bros., Cathy Downs—This show was packed. What a funny sight these days to see people standing up in the back and pouring out at the end in the height of good humor. Oh yes, it was the Annual Christmas Free Kids' Matinee that must go on if it is the only show in the year. This is done each year in memory of Booth Theatre's founder (1907), the late Mrs. Kolla J. Booth. The Mayor's Christmas Tree Party is held right after this show is over and gifts and candy given each child. It's a big thing in this little town. Played Christmas eve matinee only.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

PALS OF THE GOLDEN WEST: Roy Rogers, Dale Evans—Doubled this with "County Fair" (Mono.) and the program did a very good job for us. All comments good.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

Twentieth Century-Fox

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Well liked but not very appealing—at least attendance was down. Weather nice. Played Sunday, Monday, October 12, 13.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

DREAMBOAT: Clifton Webb, Ginger Rogers—Very good show, nothing wrong except title. Business below average. It will please if you can get them in. Played Sunday, Monday, December 21, 22.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

DREAMBOAT: Clifton Webb, Ginger Rogers—This is a good picture, but do not believe it rated "excellent", which the reviewers gave it. In my opinion, no Webb picture has ever topped "Sitting Pretty". Box office about two-thirds of average. Played Sunday, Monday, December 28, 29.—Dick Smith, Albany Theatre, Albany, Ind.

LADY IN THE IRON MASK: Louis Hayward, Patricia Medina—Did O. K. by us, although this is not the type of picture liked here too well. Played Friday, Saturday, October 10, 11.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

LEAVE HER TO HEAVEN: Cornell Wilde, Gene Tierney—Very good reissue and had better than average business both nights. Well liked by those who came out to see it. I think Gene Tierney is at her best in this one. You cannot miss if you play this

(Continued on opposite page)

(Continued from preceding page)

picture. Rained both nights here. Played Thursday, Friday, December 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter, Walter Brennan—A darned good show that will get business anywhere, any time if properly exploited. Played Sunday, Monday, October 19, 20.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

LYDIA BAILEY: Anne Francis, Dale Robertson—This one really let us down. Had out 24-sheets, but still no go. Weather bad, but don't think that had too much bearing on attendance. Played Sunday, Monday, October 5, 6.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

MONKEY BUSINESS: Cary Grant, Ginger Rogers, Marilyn Monroe—What a comedy! If you need a blues chaser for your audience, by all means play this one. Played Sunday, Monday, October 26, 27.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—An excellent reissue. The story was very heart-warming and real. Truly an excellent motion picture. Played Saturday, December 6.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

CAPTIVE CITY: John Forsythe—Did fair job for us. No comments. Played Friday, Saturday, October 3, 4.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

HIGH NOON: Gary Cooper, Grace Kelly—Very good. Holds our record on attendance and comments were good. Played Sunday, Monday, September 28, 29.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

OUTCASTS OF THE ISLANDS: Trevor Howard, Ralph Richardson—Terrible for any date—business below average. Played Saturday, December 13.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—Good western in color and will please all who like westerns. Did above average business. Played Friday, Saturday, December 26, 27.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—Very good family picture. Charles Coburn is tops. Gigi Perreau is up and coming. Played late but did better than average business. Played Thursday, Friday, January 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

IT GROWS ON TREES: Irene Dunne, Dean Jagger—All farces are very much alike—always some sort of marital or family involvement. One thing highly in favor of this one is that it is good clean family entertainment, no drinking, suggestiveness or rough stuff—that I really like. Box office poor Tuesday and Wednesday, a little better Christmas day. Played Tuesday, Wednesday, Thursday, December 23, 24, 25.—Dick Smith, Albany Theatre, Albany, Ind.

LAWLESS BREED, THE: Kirby Grant, Fuzzy Knight, Jane Adams—A very good picture. It was well liked here and we did above average business. Played Friday, Saturday, December 26, 27.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—If you're looking for a good, down-to-earth picture, do not pass this one up. Plenty of good comedy and was well liked by all who saw it. Did average business. Played Wednesday, Thursday, December 31, January 1.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—Another good all-family picture from Universal, but box office about 50% of average. However, I do not believe any picture would have done better at this time. Played Friday, Saturday, December 26, 27.—Dick Smith, Albany Theatre, Albany, Ind.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—Good comedy which will please all. As good as the first, but business no good second day on account of bad weather—otherwise would have done average business. Played Wednesday, Thursday, December 31, January 1.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Warner Bros.

SAN FRANCISCO STORY: Yvonne De Carlo, Joel McCrea—This is a very good action drama of the early days of San Francisco—but was a great disappointment at the box office. Played Sunday, Monday, November 2, 3.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Fine entertainment for everyone. Technicolor very good, good comedy and Virginia Mayo at her best. Business a little over average. Played Sunday, Monday, November 30, December 1.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

MOTION PICTURE HERALD, JANUARY 17, 1953

Short Product in First Run Houses

NEW YORK—Week of Jan. 12

ASTOR: *Bonnie Scotland* Republic
Feature: *Limelight* United Artists

CAPITOL: *Bonnie's Hungry Cousin* MGM
Feature: *Against All Flags* Universal

CRITERION: *Color Rhapsodies* Nemeth
Feature: *Hans Christian Andersen* RKO

GLOBE: *Tale of Two Mice* Warners
Wrestling Matadors Columbia
So You Want to Wear Pants Warners
Feature: *Eight Iron Men* Columbia

MAYFAIR: *Are Animals Actors?* Warners
Mouse Meets Bird 20th-Fox
Feature: *Ruby Gentry* 20th-Fox

PARAMOUNT: *Fiesta for Sports* Warners
Mice Capades Paramount
Feature: *Jazz Singer* Warners

RIVOLI: *Birth of Venus* 20th-Fox
Feature: *My Cousin Rachel* 20th-Fox

ROXY: *Conquering the Colorado* 20th-Fox
Picnic with Papa 20th-Fox
Feature: *Stars and Stripes Forever* 20th-Fox

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—A very good show, but played to fair business. Weather cold and rainy. Would like to play again later. Good draw. Played Sunday, Monday, December 28, 29.—Howard McGill, Elmore Theatre, Eclectic, Ala.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—This one is very entertaining to the older class of people who knew Will Rogers. Warners did a good job on this. We did better than average business both nights. Played Thursday, Friday, December 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—This picture has been over-rated, in my estimation. It is a fair comedy with good color, but it did not please all and we had several walk-outs. No drawing power and business was below average. Played Sunday, Monday, December 28, 29.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

SHOWMEN IN ACTION

Mildred Fitzgibbons, well known to Round Table members as a Quigley Grand Award winner in 1947, is public relations officer for St. Johns Hospital School of Nursing, in St. Louis, Mo., where her sister is a resident United States Attorney.

R. Kelley, manager of the Bel-Air Drive-In Theatre, Osgood, Ind., is an enthusiastic reader of "Product Digest" and "What The Picture Did For Me" and a new member of the Managers' Round Table.

George Snyder, manager of Schine's Paramount theatre, Syracuse, files an interesting brief in defense of his exploitation for "Because of You"—which is self-incriminating.

Mel Edelstein, manager of the Lybba theatre, Hibbing, Minn., sends us pictures and tear sheets of his recent exploitation and showmanship, including a cooperative page that is "Lovely to Look At."

Dick Newton, manager of Sterling's Northgate theatre, Seattle, sends us samples of the various giveaway coupons used by neighborhood merchants and the Rotary

MUSIC HALL: *Pluto's Christmas Tree* RKO
Feature: *Million Dollar Mermaid* MGM

CHICAGO — Week of Jan. 12

CARNEGIE: *Little Expert on Interesting People* Paramount
Duck Doctor MGM
Feature: *Face to Face* MGM

EITEL'S PALACE: *Joy of Living* 20th-Fox
Jerry and Jumbo MGM
Feature: *Stars and Stripes Forever* 20th-Fox

SURF: *Fantasy on London Life* Fine Arts
Spook Sports Nemeth
Feature: *The Promoter* Universal

WOODS: *Golden Gloves Across the Sea* Drake
Feature: *Limelight* United Artists

ZIEGFELD: *Gas from the Past* RKO
Swan Lake Ballet Columbia
Clock Cleaners RKO
West Point RKO
Feature: *Under the Red Sea* RKO

Club in conjunction with the theatre's holiday season.

Ray E. Leveque, manager of the Albert theatre, Berlin, N. H., shows a photograph of the attractive and inexpensive display he arranged for "Caribbean"—for \$12.

Shirley W. Booth, active member of the Round Table and contributor to "What the Picture Did for Me"—says "For several years, have tried to get a 24-sheet on 'Snow White and the Seven Dwarfs'—and we finally did it, this Christmas."

Closing for the season, Lew Packard, of the Yarmouth, Maine, Drive-In, wrote this poem for the advertising pages: "When snow is gone, grass has riz, this is where, the movies is!"

Public Service Shorts Slated by Pete Smith

Three public service shorts made at the request of civic and safety groups have been announced for MGM release during the coming season by Pete Smith as a part of his series of "Pete Smith Specialties." One of the shorts, "The Postman," will deal with the badgering of letter carriers by thoughtless people. Made with post office cooperation, it is for early spring release. A second short, "Good Buy Now," produced at the request of the U. S. Treasury Department, Savings Bond Division, will urge the purchase of Government bonds. The third short, now in preparation, will deal with home accidents.

Overman Joins RKO

Milton Overman, veteran industry publicist, has joined the exploitation staff of RKO Radio, it was announced by Leon Brandt, exploitation manager. He was to leave immediately for Washington.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,069 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYERS RATING

	EX	AA	AB	BA	PR
†Abbott & Costello Meet Captain Kidd (WB)	—	—	10	—	—
Affair in Trinidad (Col.)	8	12	18	15	7
Apache War Smoke (MGM)	—	5	3	3	—
Assignment-Paris (Col.)	—	—	4	5	—
Battle Zone (AA)	—	2	5	1	—
Because of You (Univ.)	6	22	14	4	—
Because You're Mine (MGM)	—	11	19	23	5
Beware, My Lovely (RKO)	—	1	—	3	4
Big Jim McLain (WB)	4	30	44	19	4
Big Sky, The (RKO)	1	25	36	12	1
†Black Castle, The (Univ.)	—	—	2	2	1
†Blackbeard, The Pirate (RKO)	—	2	3	—	—
Blazing Forest (Para.)	—	1	4	4	—
Bloodhounds of Broadway (20th-Fox)	—	2	6	8	2
Bonzo Goes to College (Univ.)	—	11	36	10	—
Brigand, The (Col.)	—	—	11	5	5
California Conquest (Col.)	1	2	16	16	2
Captain Pirate (Col.)	—	—	2	3	14
Caribbean (Para.)	—	4	20	22	7
Carrie (Para.)	—	—	15	25	20
Cattle Town (WB)	—	—	3	3	3
Crimson Pirate (WB)	1	18	38	16	5
Cripple Creek (Col.)	—	8	22	8	—
*Denver and Rio Grande (Para.)	—	—	29	20	18
Devil Makes Three, The (MGM)	—	—	12	11	2
Diplomatic Courier (20th-Fox)	1	3	16	32	18
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	12	30	28	19
Duel at Silver Creek (Univ.)	2	12	27	9	3
Encore (Para.)	—	1	3	1	2
Everything I Have Is Yours (MGM)	1	14	35	15	—
Fearless Fagan (MGM)	—	8	20	19	18
Feudin' Fools (Mono.)	2	9	3	2	2
Flat Top (AA)	1	9	5	1	—
Francis Goes to West Point (Univ.)	14	43	24	7	12
*Glory Alley (MGM)	—	1	12	10	5
Golden Hawk, The (Col.)	—	7	13	5	3
Greatest Show On Earth, The (Para.)	66	22	4	—	1
Hangman's Knot (Col.)	1	10	5	1	2
Has Anybody Seen My Gal? (Univ.)	2	30	46	10	2
Hellgate (Lippert)	—	3	8	8	3
High Noon (UA)	7	34	21	6	—
Holiday for Sinners (MGM)	—	—	1	3	1
Horizons West (Univ.)	—	2	5	5	6
†Hour of 13, The (MGM)	—	5	1	1	—
Hurricane Smith (Para.)	—	1	19	10	2
Iron Mistress, The (WB)	3	15	24	4	—
Island of Desire (UA)	—	18	34	7	3
It Grows on Trees (Univ.)	—	—	1	14	2
Ivanhoe (MGM)	9	1	—	—	—
Ivory Hunter (Univ.)	1	6	28	12	11
Jumping Jacks (Para.)	35	33	12	12	2

	EX	AA	AB	BA	PR
Jungle, The (Lippert)	—	—	2	4	—
Just for You (Para.)	4	18	29	8	2
Kangaroo (20th-Fox)	1	2	36	29	24
Lady in the Iron Mask (20th-Fox)	—	—	2	6	3
Les Miserables (20th-Fox)	—	2	13	4	1
Lost in Alaska (Univ.)	2	24	41	12	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	34	22	14	3
Lusty Men (RKO)	1	9	11	4	1
Merry Widow, The (MGM)	4	14	36	29	4
†Million Dollar Mermaid (MGM)	4	8	—	—	—
Miracle of Fatima, The (WB)	2	4	5	—	1
Monkey Business (Fox)	2	27	23	12	6
Montana Belle (RKO)	—	—	5	4	—
My Man and I (MGM)	—	—	8	2	10
My Pal Gus (20th-Fox)	2	5	5	2	1
My Wife's Best Friend (20th-Fox)	—	—	10	13	6
Night Without Sleep (20th-Fox)	—	—	—	3	2
O. Henry's Full House (20th-Fox)	—	4	14	23	1
One Minute to Zero (RKO)	5	45	18	5	—
Operation Secret (WB)	—	3	6	5	2
Outcast of the Islands (UA)	—	6	5	4	3
Paula (Col.)	—	3	17	16	10
Plymouth Adventure (MGM)	2	13	12	11	1
Pony Soldier (20th-Fox)	—	10	6	8	1
Prisoner of Zenda (MGM)	—	7	14	9	—
Quiet Man, The (Rep.)	14	26	13	9	—
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	1	1	6	9	2
Rainbow 'Round My Shoulder (Col.)	—	4	15	9	2
Ride the Man Down (Rep.)	—	—	1	4	—
Rose Bowl Story, The (Mono.)	1	1	20	8	11
Sally and Saint Anne (Univ.)	—	2	24	16	17
Savage, The (Para.)	6	3	10	6	2
*She's Working Her Way Through College (WB)	16	42	33	20	3
Snows of Kilimanjaro (20th-Fox)	8	20	3	—	—
Somebody Loves Me (Para.)	1	2	29	2	2
Something for the Birds (20th-Fox)	—	1	—	9	12
Son of Ali Baba (Univ.)	1	8	19	12	8
Son of Paleface (Para.)	28	25	17	2	1
Springfield Rifle (WB)	3	22	37	3	5
Stars and Stripes Forever (20th-Fox)	4	4	2	1	—
Steel Trap (20th-Fox)	—	1	5	6	4
Story of Robin Hood (RKO)	6	24	27	12	5
Story of Will Rogers, The (WB)	31	44	18	4	9
Sudden Fear (RKO)	—	9	11	26	3
Thief, The (UA)	—	2	2	6	7
Thunderbirds (Rep.)	1	3	12	1	—
Toughest Man in Arizona (Rep.)	—	5	4	5	2
Turning Point, The (Para.)	—	—	11	4	2
Untamed Frontier (Univ.)	—	9	26	24	4
Wac from Walla Walla (Rep.)	—	7	4	2	1
Wagons West (Mono.)	—	—	15	7	1
Wait Till the Sun Shines, Nellie (20th-Fox)	2	7	20	26	23
Walk East on Beacon (Col.)	2	8	11	13	6
Washington Story (MGM)	—	—	6	22	33
Way of a Gaucho (20th-Fox)	—	—	14	15	10
We're Not Married (20th-Fox)	4	23	28	21	7
What Price Glory (20th-Fox)	—	16	38	34	13
Where's Charley? (WB)	—	1	14	35	29
Wild Heart, The (RKO)	2	3	16	7	2
*Wild Stallion (Mono.)	—	1	4	2	—
Willie and Joe Back at the Front (Univ.)	—	7	28	16	4
Woman of the North Country (Rep.)	—	1	18	11	3
World in His Arms, The (Univ.)	3	28	37	7	3
Yankee Buccaneer (Univ.)	—	8	14	8	4
You For Me (MGM)	—	—	7	21	8

The Product Digest

Peter Pan

RKO-Disney—Cartoon Classic

If Sir James M. Barrie hadn't got around to writing "Peter Pan" until Walt Disney had perfected the art of cinema-cartoon it's as sure as Technicolor he'd have given it to Walt to produce in the first place. For subject and medium are as congenial as bread and butter.

But that would have deprived the Disney production of the Barrie classic of a half-century of the finest variety of buildup, to a position of high regard taken over now with grace and earned authority by a picture more likely than not to be pronounced by a happy majority of witnesses the best of his career. Between 1904, when it was first staged in London, and the present week, when it was first screened in Hollywood, the Barrie play has been performed by the greatest and the least of actors, in all the countries of the world, with varying degree of individual success but with undamaged distinction as a work of art, an exercise in imagination and an essay on childhood.

Any band of stage people bold enough again to undertake its production, after seeing what Disney has made of it, would rate disaster. "Peter Pan" is Disney's from here on.

It is by no means easy, of course, for a showman to extoll to his public, in advertising or otherwise, the splendid performance of Peter, of the sparkling Tinker Bell, the violent Captain Hook, and the other famous Barrie characters, but there are other matters he can mention to considerable advantage. One of these is the fact that Disney had his top craftsmen busy on the production of the picture for more than three years.

Another is that its production cost came to slightly under \$4,000,000 (a statistic of exceptional exploitation usefulness in these days when producers, after working off a penny-wise pound-foolish trade policy against divulging costs, have resumed the profitable practice of selling value by mentioning money).

The biggest and best selling asset is, naturally, the fame and prestige of the play, which a showman can freely exaggerate (if exaggeration is possible in this instance) under shelter of the knowledge that maybe one in a hundred of his customers has even seen it performed, or read it, but not one of the other 99 will admit he hasn't.

There are no age limits for "Peter Pan." Neither is there a cultural or educational ceiling or floor for it. It's for everybody who's ever been a child, or an adult, and still has his senses about him. It's great.

Previewed at the Academy Award theatre, Hollywood, to an audience made up of press and profession, and to lasting applause. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, February 5, 1953. Running time, 77 minutes. PCA No. 15873. General audience classification.

Offscreen voices: Bobby Driscoll, Kathryn Beaumont, Hans Conreid, Bill Thompson, Heather Angel, Paul Collins, Tommy Luske, Candy Candido, Tom Conway.

Directors: Hamilton Luske, Clyde Geronimi, Wilfred Jackson.

The Naked Spur

MGM—Mountain Melodrama

James Stewart, a Top Ten winner in this publication's 1952 Money-Making Stars poll of exhibitors, doubtless could carry this mountain melodrama in Technicolor single-handedly, so to speak, but he isn't asked to. On the contrary, he's given towering Robert Ryan, a marquee magnet in his own right, to go along with him, or rather against him, the rising Janet Leigh opposite both of them, and able Millard Mitchell and Ralph Meeker completing the five-person (not counting a band of non-speaking Indians) cast. This adds up to a lot of name-power for a short cast, or even a long one. It's a money picture for just about anywhere.

The terrain of the film, consisting wholly of exteriors, is the Colorado Rockies, according to a screen credit placed on the end title, and it can be said to exhibitors and customers fascinated, as so many of them are, by the Technicolor camera's magic when focused upon the rugged face of the American West, that "you ain't seen nothin' yet" until you've beheld this display of Nature at her brightest, boldest best. It can be stated, without slight to the players in the foreground, that the scenery alone is worth the price of admission to anybody who doesn't hate mountains, plains, streams, sunshine and storm. William Mellor, director of photography, and the Technicolor consultants, Henri Jaffa and Robert Brower, have in this picture a credit not soon to be forgotten, or equalled.

The Sam Rolfe-Harold Jack Bloom story performed in this majestic setting concerns the capture by Stewart of an outlaw (Ryan) wanted in Abilene, Kansas, in 1868, and the long ride to Abilene from the Colorado mountain country where the capture takes place. Mitchell is seen as an aging prospector who helps Stewart trail Ryan, and Meeker plays a dishonorably discharged Union soldier who helps out, voluntarily, in making the capture. Miss Leigh is seen as a 19-year-old orphan whom the fleeing Ryan has been promising to take to California. After Mitchell and Meeker, believing Stewart a law man, have aided in capturing Ryan, they learn from the latter that Stewart is not a peace officer, but is merely a citizen interested in the \$5,000 reward offered for delivery of Ryan in Abilene, dead or alive. Mitchell and Meeker declare themselves "partners" with Stewart in the enterprise, with the reward to be divided three ways, and the party starts out for Abilene, which is seven or more days away by trail. Under Ryan's taunts and suggestions, tensions mount, conflicts between the captors wax and wane, these and other incidents of dramatic interest keeping suspense building to an unique and starkly tragic termination which is a thing to see on the screen, not on a printed page.

The production by William H. Wright and the direction by Anthony Mann are exemplary in every vital respect. It's a tight story told in straightaway continuity with never a

waste of word, gesture or time. Mighty nice product.

Previewed at the studio. Reviewer's Rating: Excellent.—W. R. W.

Release date, February, 1953. Running time, 91 minutes. PCA No. 16057. General audience classification. Howard Kemp..... James Stewart
Ben Vandergraft..... Robert Ryan
Lina Patch..... Janet Leigh
Ralph Meeker, Millard Mitchell, Indians

Taxi

20th-Fox—Surprise Package

Affirming the adage that good things come in small packages, this production, entirely without pretensions of epic quality, achieves in a tight 77 minutes of screen time a very high degree of honest sentiment, believable acting, integrity, heart and positive general audience appeal.

Not a little of the picture's success is the remarkably good and occasionally great photography, shot almost entirely in New York City. Other ingredients are a good, straight-line story; tight direction by Gregory Ratoff; and two top-notch performances by Dan Dailey, departing from his usual metier, and a newcomer, Constance Smith. These two carry the story, but even the minuscule supporting parts are well handled.

The story is without complication, gaining interest through its simplicity after the manner of O. Henry or deMaupassant. It was adapted for the screen from a French story by Alex Joffe and Jean Paul Le Chanoi. Dailey, a gruff New York cab driver, is sure that this particular summer day is going to bring him hard luck. He brightens when his second fare, winsome Miss Smith, tells him she is just from Ireland, without knowledge of New York, and gives a Sutton Place address.

The address is non-existent and Dailey discovers the colleen is in search of her husband, who deserted her in Ireland after a marriage of a week. Touched by her plight, Dailey now spends his whole day in the search, in turn amazed at the girl's faith and naivete and charmed by her sturdy independence.

After amazing disappointments and equally amazing coincidences, clearly the work of St. Anthony to whom the girl introduces the taxi driver, the husband turns out to be a ne'er-do-well writer, now and previously married to a lady publisher, and the expected happens.

All this is told with sustained good humor, great charm and pathos without bathos. It is a natural for any audience, anywhere.

Samuel G. Engel was the producer.

Seen in a New York west side theatre where the neighborhood audience was unresponsive at first but then charmed. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, February, 1953. Running time, 77 minutes. PCA No. 16062. General audience classification.

Ed Nielson..... Dan Dailey
Mary..... Constance Smith
Miss Millard..... Neva Patterson
Mrs. Nielson..... Blanche Yurka
Kyle MacDonnell, Walter Woolf King, Anthony Ross, Mark Roberts, Harry Clark, Jack Diamond, Stubby Kaye, B. S. Pulley, Bert Thorn, Curtis Cookey, Bill Neil, Frank McNellis, Elliott Sullivan

(Reviewers continued on following page)

Star of Texas

Allied Artists—Grade A Sleeper

This 68-minute Western creeps up on you. It crept up on the studio that made it. Produced as a vehicle for Wayne Morris, it runs away with him, and with its audience, gathering momentum as it goes, and winds up all snug and under control with a mighty pleasant hour-plus put by.

Stocked with some fancier names, and maybe colored up a bit, it probably could have made the same kind of box office history another straight-line Western story did in 1952. Maybe it can do it as is, because it's a far superior story, intrinsically, and it's as good in point of direction and performance. That will require intensive and resourceful showmanship, in view of the running time and the roster, but many a far less meritorious sleeper has proved the profit of that type of enterprise.

"Star of Texas," a Westwood Production, is the work of Vincent M. Fennelly. It was written by Dan Ullman and directed by Thomas Carr, with Stanley Price supervising dialogue and with Sam Fields, A.C.E., cutting the job to razor edge. (There are no women in the cast, but this is not a point of importance, since there isn't anything for a woman to do in the story, which nevertheless is not one of those contrived remakes of "The Last Outpost," nor of anything else).

It's not quite clear which of the above gentlemen conceived the idea of applying a "Dragnet" type of understatement in narration to a dead-level story of Texas Ranger operations in 1879, but it works out tremendously well. It could have failed dismally on a formula plot, but this one is as fresh as its handling. It concerns (not to ruin it for those firmest of fans, the exhibitors these things are made for) a method by which the Texas Rangers detect and finally cope with an unknown robber band which specializes in springing prisoners from Texas jails, building up the price on their heads, and then turning them in for the reward money (this specialized activity being in addition to a thriving business of bank robbery, stagecoach raiding and so on). There is nothing commonplace, ordinary or predeterminable about what happens, and yet logic is never ignored nor plausibility stretched.

In addition to Morris, whose role is perhaps slightly bigger by word count than the others, but who figures in the story but little more prominently than several of his associates, has Paul Fix, Jack Larson, Frank Ferguson and Rick Vallin in important roles.

Previewed at the studio. Reviewer's Rating: Excellent.—W. R. W.

Release date, January 11, 1953. Running time, 68 minutes. PCA No. 16226. General audience classification.

Ed Ryan.....Wayne Morris
Lyle Andrews.....Paul Fix
Frank Ferguson.....Rick Vallin, Jack Larson, James Flavin, William Fawcett, Robert Rice, Micky Simpson, George Wallace, John Crawford, Stanley Price, Lyle Talbot

The Sea Around Us

RKO—Documentary

This may well be the best documentary ever produced. Certainly it is one of the most directly exploitable documentaries, equipped as it is with both a title currently high in public interest and with readily quotable statistics which the film supports.

All of which is not meant to imply that "The Sea Around Us" can stand alone on a single feature program in a standard theatre, or that it is intended to, but does mean that it figures to carry more mediocre top features to financial success than any secondary feature in recent memory. No matter what the main feature, the customers are going to be talking about "The Sea Around Us," and they'll be telling the people they talk to they'd better go see it.

"The Sea Around Us" is based on the book of the same name by Rachel L. Carson which headed the non-fiction division of the best seller

lists for over a year, was condensed by *Reader's Digest* and, by and large, made book history without precedent. The book was a supremely well written description of marine life—75 categories of it—which science knows only fairly well and plain people hardly at all.

Based on the book the film, by producer Irwin Allen, who also wrote the continuity and commentary, is a supremely well organized presentation of 64 of the book's 75 categories in motion pictures (the print is by Technicolor) assembled from many sources and edited with discernment and skill.

Statistics of the undertaking, useful in promotion of the attraction, include: 6,000 pieces of correspondence with 2,341 colleges, biologists, oceanographers, etc., leading to the screening of 1,622,362 feet of film to be edited down to the 5,552 feet in the final print.

The fame of the Carson book is, a sounder base on which to build a promotion campaign than most documentaries come to market with. The picture lives up to it in full measure. Under proper merchandising it can run up a proportionate success.

Previewed in projection room. Reviewer's Rating: Very Good.—W. R. W.

Release date, April 23, 1953. Running time, 61 minutes. PCA No. 16211. General audience classification.

Confidentially Connie

MGM—An Amiable Comedy

Here is a soufflé of American life dished out by writer Max Shulman from a screenplay he wrote with Herman Wouk. It deals with the plight of a small college instructor attempting to support a family in middle class decency without the proper salary and with the tremendous efforts of that same man, Van Johnson, to resist the blandishments of his wealthy Texas cattle breeding father, Louis Calhern. Such blandishments being Calhern's desire to have his son return from "poverty" in Maine to splendor in Texas, as head of the cattle barony.

In between Mr. Johnson's successful battle against the seductions of wealth are some exceedingly common touches guaranteed to tickle the risibilities and hit the heart of the average American. These have to do with pregnancy, and the little comforts that such women have for each other; with Janet Leigh's case in particular, needing good, red meat, and unable to afford it on Johnson's salary; and with Mr. Calhern's arrival from Texas, full of desire for his son's return, and seeing to it that Janet gets all the meat she needs.

Seeing to this, he schemes with local butcher Walter Slezak, causes a price war, and virtually ruins the man's chance at his life's ambition, to be president of the butchers' association. He also ruins Johnson's chances of promotion by college president Gene Lockhart.

He causes mischief in various ways, but all is forgiven at the end. Gene and Kathleen Lockhart as college head and wife, juggling dinner invitations because they're always really hungry, give really amusing bits. Calhern's role is a slightly mean portrait of the expansive and insulated wealthy type from Texas. Director Edward Buzzell has kept the affair innocuous and simple, like the people involved. Stephen Ames produced.

Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, March, 1953. Running time, 71 minutes. PCA No. 16095. General audience classification.
Joe Bedloe.....Van Johnson
Connie Bedloe.....Janet Leigh
Opie Bedloe.....Louis Calhern
Emil Sponzenberg.....Walter Slezak
Dean Magruder.....Gene Lockhart
Hayden Rorke, Robert Burton, Marilyn Erskine, Kathleen Lockhart, Arthur Space, Barbara Ruick, June Whitley, Dick Sands

The Hitch-Hiker

RKO-Filmakers—Short and Taut

Within the framework of a story as simple as its title, "The Hitch-Hiker" manages to create a great deal of suspense without using any artificial devices. Credit for this must go

to director Ida Lupino who allowed the inherently exciting tale to speak dramatically for itself.

Supposedly based on a true incident, the film tells of an escaped convict who is trying to hitch-hike his way to freedom out of the United States and across the Gulf of Mexico to Central America. He's picked up by two men on a fishing trip. Then at the point of his gun, these two become his stooges, chauffeurs, handy-men and clay pigeons. When their usefulness is over, so are their lives. And the body of the picture tells of this weird journey, first by car and then on foot, with the American and Mexican police slowly but surely overtaking them. This action spans some fascinating scenery, magnificently and realistically photographed by Nicholas Musuraca.

One of the most helpful factors in generating the suspense is the complete naturalness of the helpless vacationers. They're not heroes or adventurers, just two frightened men facing death. Balancing this asset is some trite dialogue. Luckily there's much action and very little talk.

The two captives are played by Edmond O'Brien and Frank Lovejoy, while William Talman portrays the gangster, all doing competent jobs. There are no women in the cast outside of the extras.

At times the film tends to become repetitious, what with the men driving, stopping, resting, hiding and starting all over again. But the tenseness of the situation is always in evidence, attesting to the skill of Miss Lupino's direction. She also collaborated on the screenplay with the producer, Collier Young.

Seen at RKO screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, March 13, 1953. Running time, 71 minutes. PCA No. 15999. General audience classification.

Roy Collins.....Edmond O'Brien
Gilbert Bowen.....Frank Lovejoy
Emmett Myers.....William Talman
Pedro Alvarado.....Jose Torvay

Girls in the Night

U-I—East Side Episode

The throb and ferment of life on New York's lower East Side has been captured in a picture that blends romance, action and melodrama. The screenplay is one to which the average ticket-buying customer can respond with feeling and identification, for the people in it are real and believable. Made modestly, it should prove a profitable venture at the boxoffice. The audience at Loew's Commodore in Manhattan, where it was "sneaked" last week, had a rousing good time all the way.

The story deals with young people who dream of "making good" and moving out of the squalor of the East Side. Most of the action revolves around two romantic couples, Joyce Holden and Harvey Lembeck, and Patricia Hardy and Glen Roberts. Their adventures in the social club cellars, on rooftops and in the streets are etched realistically. Finally one of the young men decides to rob a fake blind man of his hoard. Unfortunately the blind man is killed by a neighborhood thug, thus causing a lot of melodramatic complications for the two couples. In time it becomes their chore to track down the real murderer. This is finally accomplished in a wild climactic chase through the tenement streets.

Others in the cast are Glenda Farrell, a housewife, Anthony Ross, the father; Don Gordon, a hoodlum, and Jaclynne Greene, his girl.

The story and screenplay by Ray Buffum also pose a convincing argument against juvenile delinquency, a point that might be used in exploitation.

Albert J. Cohen produced and Jack Arnold directed.

Seen at Loew's Commodore in Manhattan. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, February, 1953. Running time, 83 minutes. PCA No. 16267. General audience classification.

Georgia.....Joyce Holden
Alice Haynes.....Glenda Farrell
Hannah Haynes.....Patricia Hardy
Harvey Lembeck, Glen Roberts, Don Gordon, Jaclynne Greene, Anthony Ross, Susan Olin

Winning of the West

Columbia—Autry Western

Gene Autry goes through his customary chores of outwitting and outslugging wicked antagonists in "Winning of the West." The film is a standard Western that meets the specifications of its class.

As a ranger Autry has to array himself against an outlaw group who use Indian raids as a smoke screen for their bandit activities. Unfortunately for Gene, his brother is a member of the gang. Gene deliberately avoids shooting his wayward brother during a holdup and as a result Gene is fired from the rangers.

Others in the cast are Smiley Burnette who provides the laughs, and Gail Davis, who runs the local newspaper after the murder of her publisher father. There is a lot of shooting and fighting before Gene unmasks the outlaws and has himself reinstated in the Rangers. His brother meets his death at the hands of one of the gunmen.

Armand Schaefer produced and George Archainbaud directed from a screenplay by Norman S. Hall.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, January, 1953. Running time, 57 minutes. PCA No. 16051. General audience classification. Gene Autry.....Gene Autry Smiley Burnette.....Smiley Burnette Gail Davis, Richard Crane, Robert Livingston, House Peters, Jr., Gregg Barton, William Forrest, Ewing Mitchell, Rold Redwing, George Chesebro, Frank Jaquet

Savage Mutiny

Columbia—Jungle Adventure

The latest adventure in the "Jungle Jim" series pits Johnny Weissmuller against an atom bomb spy nest in the heart of Africa. The customary ingredients have gone into the story, which means that there are wild beasts locked in mortal combat, struggles between Weissmuller and jungle beasts, and plain hand-to-hand combat with ordinary mortals. Although the story lacks originality it does have a good amount of

action, and the younger set especially should be satisfied.

By way of feminine appeal Angela Stevens is on hand, playing a medical officer who shares the adventures with Weissmuller in Africa. It becomes Weissmuller's task to clear an island of its native citizenry so that the A-Bomb can be tested there. Agents of an enemy power are bent on sabotaging the plan. They also conspire to mislead the natives into remaining on the island so that when the bomb goes off, the consequent human slaughter can be exploited as propaganda.

Various struggles and close calls follow for Weissmuller before he completely blots out the subversive group. A few routine touches of comedy are provided by Tamba, the chimp.

Sol Shor did the screenplay, which was based on the King Features newspaper feature. Sam Katzman produced and Spencer G. Bennet directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, not set. Running time, 73 minutes. PCA No. 16048. General audience classification. Jungle Jim.....Johnny Weissmuller Joan Harris.....Angela Stevens Lester Matthews, Nelson Leigh, George Robotham, Paul Marion, Gregory Gay, Leonard Penn, Ted Thorpe, Charles Stevens

Sword of Venus

RKO—Monte Cristo Rides Again

Here is yet another tale concerning the almost-legendary house of Monte Cristo. No credit is given to Dumas' stories, but the elder Dantes (the original Count) and his son are prominent in the film.

This time three enemies of the Dantes family form a coalition and plot the ruin of father and son both financially and physically. At first they scheme to have the boy believe he killed a man over a woman. He's sentenced to life imprisonment and after they try unsuccessfully to have him killed there, he escapes. Meanwhile, the father has died and the three-some devise another complex plan to appropriate the family fortune. They are foiled in the

attempt, however, as Dantes arrives in the nick of time and duels his way to victory.

The cast is not noteworthy, either histrionically or marquee-wise. But Catherine McLeod as the female member of the terrible trio who finally succumbs to the young, romantic scion of Monte Cristo, is adequate and pleasant-looking.

The film was written and produced by Aubrey Wisberg and Jack Pollexfen and directed by Harold Daniels.

Seen at RKO screening room in New York. Reviewer's Rating: Average.—J. R.

Release date, February 20, 1953. Running time, 73 minutes. PCA No. 15701. General audience classification.

Dantes.....Robert Clarke Claire.....Catherine McLeod Danglars.....Dan O'Herlihy William Schallert, Marjorie Stapp, Merritt Stone, Renee de Marco, Eric Colmar, Stuart Randall

SHORT SUBJECT

BEAR COUNTRY (RKO-Disney) True-Life Adventure

Walt Disney, a man of courage and confidence in his art, ran this number in his True-Life Adventure series slap-bang ahead of his all-cartoon "Peter Pan" at the Academy Awards theatre in Hollywood, and it turned out he could have reversed the order with equal safety. Which is a round-about way of saying that his "Bear Country" is as good in its real-life way as "Peter Pan" is in its one-dimension medium, and that the two together not only do not conflict in any manner whatsoever but do make up the most congenial and compatible pair of attractions anybody's got a right to ask for at one admission price.

The life, habits, habitat, adventures, amusements, luxuries, dangers, caprices and vital processes and procedures of the black bear are caught in great diversity, intimacy, good humor and complete charm by the Disney cameras operated by Mr. and Mrs. Alfred G. Millotte, James R. Simon and Tom McHugh. The subject is perfect for coupling with "Peter Pan," or any other subject on earth.

31½ minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1670-1671, issue of January 3, 1953.

Feature Product by Company starts on Page 1653, issue of December 20, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable for Adults; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS		
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53						
Abbott & Costello Meet Captain Kidd (208) (color)	WB	Dec. 27, '52	70m	Nov. 29	1622		A-1	Good
About Face (color) (122)	WB	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Above and Beyond	MGM	Jan., '53	122m	Nov. 22	1613		A-2	Very Good
Actors and Sin	UA	July 18, '52	85m	May 31	1382	AY	A-2	Good
Affair in Trinidad* (501)	Col.	Sept., '52	98m	Aug. 2	1470	A	B	Fair
African Treasure (5207)	Mono.	June 8, '52	70m	May 31	1383		A-1	Good
Against All Flags (color) (305)*	Univ.	Jan., '53	83m	Nov. 29	1621	AY	A-2	Very Good
Allegheny Uprising (384)	RKO	(reissue) Sept., '52	81m	Oct. 28, '39				
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Noel Meadow	Aug. 20, '52	90m	Aug. 30	1511		A-1	Very Good
Androcles and the Lion (368)	RKO	Jan. 9, '53	98m	Nov. 22	1614		B	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	90m	Dec. 6	1629		B Very Good
Angel Street (Brit.)	Commercial	Anton Walbrook-Diana Wynyard	Nov. 10, '52	80m	Nov. 15	1607		Fair
Anna (Ital.)	Lux	Silvano Manganò-Vittorio Gassmann	Oct. 12, '52	111m	Aug. 9	1477		Good
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1 Very Good
Annie Oakley (383)	RKO	B. Stanwyck-Preston Foster (reissue)	Sept., '52	91m	Nov. 9, '35			
Apache Country (471)	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1 Good
Apache War Smoke (305)	MGM	Gilbert Roland-Glenda Farrell	Oct., '52	67m	Sept. 20	1533	AY	A-2 Good
April in Paris (color) (209)	WB	Ray Bolger-Doris Day	Jan. 3, '53	101m	Nov. 15	1605		B Excellent
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Oct. 19, '52	78m	Aug. 2	1470		A-1 Good
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, '52	61m	July 12	(S) 1443		A-1
Assignment-Paris (507)	Col.	Dana Andrews-Marta Toren	Oct., '52	85m	Sept. 13	1525	AY	A-1 Good
Atomic City, The (5120)	Para.	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1 Good
BALES in Bagdad (color)	UA	Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646		A-2 Fair
Bachelor and the Bobby-Soxer (385)	RKO	Cary Grant-Myrna Loy (reissue)	Dec. 5, '52	95m	June 7, '47			Excellent
Bachelor Mother (386)	RKO	Ginger Rogers-David Niven (reissue)	Dec. 5, '52	82m	July 1, '39			
Bad and the Beautiful	MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613		B Excellent
Bel Tabarin (5219)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433	AY	A-1 Good
Battle Circus	MGM	Humphrey Bogart-June Allyson	Apr., '53					
Battle Zone (5301)	AA	John Hodiak-Linda Christian	Oct. 26, '52	82m	Oct. 18	1565		A-1 Very Good
Beautiful But Dangerous	RKO	Jean Simmons-Robert Mitchum	Apr. 1, '53	89m	Nov. 1	(S) 1591		A-2
Beauty and the Devil (Fr.)	Davis	Gerard Philipe-Michel Simon	Sept. 1, '52	95m	Aug. 30	1510		A-2 Excellent
Because of You (302)	Univ.	Loretta Young-Jeff Chandler	Nov., '52	95m	Oct. 11	1558	AY	A-2 Good
Because You're Mine (color) (304)	MGM	Mario Lanza-Doretta Morrow	Oct., '52	103m	Sept. 6	1517	AYC	A-1 Excellent
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1 Very Good
Berliner, The (Ger.)	Burstin	Gert Frobe-Aribert Wascher	Oct., '52	80m	Nov. 1	1590		Fair
Beware, My Lovely (302)	RKO	Ida Lupino-Robert Ryan	Sept., '52	77m	Aug. 2	1470	AY	A-2 Good
Big Jim McLain (201)	WB	John Wayne-Nancy Olson	Aug. 30, '52	90m	Aug. 30	1509	AY	A-1 Good
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threath	Aug., '52	122m	July 12	1441	AY	A-2 Excellent
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene	Dec., '52	81m	Oct. 25	1582		A-2 Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399	AY	A-1 Good
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	July, '52	85m	Oct. 17, '42			Good
Blackbeard, The Pirate (color) (307)	RKO	Linda Darnell-Robert Newton	Dec. 25, '52	99m	Dec. 6	1629		B Good
Blazing Forest, The (color) (5207)	Para.	John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-1 Very Good
Bloodhounds of Broadway (C) (236)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	B Very Good
Blue Canadian Rockies	Col.	Gene Autry-Pat Buttram	Nov., '52	58m	Nov. 22	1614	AYC	A-1 Good
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52	80m	Aug. 30	1509	AYC	A-1 Very Good
Brandy for the Parson (Brit.)	Mayer-Kingsley	Kenneth More-Jean Lodge	Aug., '52	75m	Aug. 30	1511		A-2 Good
Brave Warrior (color) (441)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1 Good
Breaking the Sound Barrier (Brit.)	UA	Ann Todd-Ralph Richardson	Dec. 21, '52	115m	Nov. 15	1605		A-1 Excellent
Brigand, The (color) (437)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B Good
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1 Good
Bwana Devil (color)	Natural Vision	Barbara Britton-Robert Stack	Not Set	79m	Dec. 13	1637		
CALIFORNIA Conquest (color) (440)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398	AY	A-1 Good
Canyon Ambush (5244)	Mono.	Johnny Mack Brown	Oct. 12, '52	53m	Aug. 30	(S) 1511		
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52	89m	Aug. 5, '45			Average
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., '52	85m	July 26	1462	AYC	Good
Captive Women (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	65m	Oct. 4	1550		B Fair
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2 Very Good
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469	AY	A-2 Very Good
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397	AY	B Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1 Very Good
Casque D'Or (Fr.)	Discina	Simone Signoret-Claude Dauphin	Aug. 18, '52	96m	Sept. 6	1517		Good
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10	1677		Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	1614	AYC	A-1 Good
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Nov. 1	(S) 1591		
Clash by Night (229)*	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2 Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m	Aug. 25, '34			
Clouded Yellow, The (Brit.) (509)	Col.	Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6, '51	1049	AY	A-2 Good
Crown, The	MGM	Red Skelton-Timmy Considine	Jan. 6, '53	92m	Dec. 27	1662		B Very Good
Come Back Little Sheba (5213)	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	B Excellent
Confidence Girl	UA	Tom Conway-Hillary Brooke	June 20, '52	81m	June 7	1390		A-2 Good
Confidentially Connie	MGM	Janet Leigh-Van Johnson	Mar., '53	71m	Jan. 17	1686		Good
Crimson Pirate (color) (202)*	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m	Aug. 30	1509	AYC	A-1 Very Good
Cripple Creek (color) (442)	Col.	George Montgomery-Karin Booth	July, '52	78m	June 28	1427	AY	A-1 Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	96m	Jan. 26	1213		A-2 Excellent
Cupboard Was Bare, The (Fr.)	Hakim	Fernandel-Berthe Bovy	Nov., '52	82m	Nov. 15	1607		Good
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		C Good
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17	(S) 1367		A-1
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B Very Good
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1 Fair
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53					
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2 Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m	May 17	(S) 1367		
Desert Rats, The	20th-Fox	Robert Newton-James Mason	Apr., '53					
Desert Song, The (color)	WB	Kathryn Grayson-Gordon MacRae	Not Set		Jan. 10	(S) 1679		
Desperadoes Outpost (5174)	Rep.	Allan Rocky Lane	Oct. 8, '52	54m	Oct. 11	1559	AYC	A-1 Good
Desperate Search, The	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	1622		B Good
Destination Gobi (color)	20th-Fox	Richard Widmark-Don Taylor	Apr., '53		Nov. 29	(S) 1623		
Devil Makes Three, The (302)	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16	1485	AY	A-2 Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	A-2 Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	1453	A	B Very Good
Down Among the Sheltering Palms (C)	20th-Fox	Mitzi Gaynor-David Wayne	May, '53		Jan. 12, '52	(S) 1186		B

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Dream Wife	MGM	Cary Grant-Deborah Kerr	Mar., '53						
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52						
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52						
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52						
Eight Iron Men	Col.	Bonar Colleano-Arthur Franz	Dec., '52						
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52						
Everything I Have Is Yours (C) (306)	MGM	Marge and Gower Champion	Oct., '52						
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52						
Face to Face (309)	RKO	James Mason-Robert Preston	Nov. 14, '52						
Faithful City, The (Israel) (303)	RKO	Jamie Smith-John Slater	May, '52						
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52						
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	Feb., '53						
Father's Dilemma (Ital.)	Davis	Aldo Fabrizi-Gaby Morlay	Sept., '52						
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug., '52						
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52						
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52						
Five Angles on Murder									
(formerly Woman in Question) (Brit.) (Col.)	Col.	Jean Kent-Dirk Bogarde	Not Set						
5000 Fingers of Dr. T, The (C)	Col.	Peter Lind Hayes-Mary Healy	Not Set						
Flat Top (color) (5201)	AA	Sterling Hayden-Richard Carlson	Nov. 30, '52						
Flowers of St. Francis (Ital.)	Burstyn	Aldo Fabrizi	Oct. 6, '52						
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52						
Four Poster, The	Col.	Rex Harrison-Lilli Palmer	Jan., '53						
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set						
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52						
GAMBLER and the Lady (5204)	Lippert	Dane Clark	Dec. 26, '52						
Gaisha Girl	Realart	Martha Hyer-William Andrews	June, '52						
Girl in White, The (232)	MGM	Jane Allyson-Arthur Kennedy	May, '52						
Girl Next Door, The (C)	20th-Fox	Jane Haver-Dan Dailey	May, '53						
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53						
Glass Wall, The	Col.	Vittorio Gassman-Gloria Grahame	Not Set						
Glory Alley (234)	MGM	Leslie Caron-Ralph Meeker	June, '52						
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52						
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52						
Golden Hawk, The (color) (508)	Col.	Sterling Hayden-Rhonda Fleming	Oct., '52						
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52						
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52						
Guerrilla Girl	UA	Helmut Dantine	Jan. 23, '53						
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52						
Guest Wife	UA	Claudette Colbert-D. Ameche (reissue)	Sept. 5, '52						
Gunsake (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53						
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52						
Hangman's Knot (color)	Col.	Randolph Scott-Donna Reed	Jan., '53						
Hans Christian Andersen (color) (351)	RKO	Danny Kaye-Farley Granger	Dec. 19, '52						
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52						
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52						
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5, '52						
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52						
Hiawatha (color) (5202)	AA	Vincent Edwards-Yvette Dugay	Dec. 28, '52						
High Noon*	UA	Gary Cooper-Grace Kelly	July 30, '52						
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52						
Hitch-Hiker, The	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 13, '53						
Holiday for Sinners (239)	MGM	Keenan Wynn-Janice Rule	July, '52						
Homesteaders, The (5323)	AA	Bill Elliott	Feb. 8, '53						
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52						
Hour of 13, The (309)	MGM	Peter Lawford-Dawn Addams	Nov., '52						
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52						
I CONFESS	WB	Montgomery Clift-Anne Baxter	Feb. 28, '53						
I Don't Care Girl, The (C) (302)	20th-Fox	Mitzi Gaynor-David Wayne	Jan., '53						
I Dream of Jeanie (color) (5106)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52						
I Love Melvin (color)	MGM	Donald O'Connor-Debbie Reynolds	Mar., '53						
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53						
Importance of Being Earnest (C) (381) (Brit.)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52						
Iron Mistress, The (C) (206)*	WB	Alan Ladd-Virginia Mayo	Nov. 22, '52						
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52						
Island Rescue (Brit.) (283)	Univ.	David Niven-Glynis Johns	June, '52						
It Grows on Trees (303)	Univ.	Irene Dunne-Dean Jagger	Nov., '52						
It's in the Bag	UA	Fred Allen-Jack Benny (reissue)	Sept. 5, '52						
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53						
Invasion U.S.A.	Col.	Gerald Mohr-Peggie Castle	Dec., '52						
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52						
JAMAICA (C)	Para.	Ray Milland-Arlene Dahl	May, '53						
Jazz Singer, The (color)	WB	Danny Thomas-Peggy Lee	Feb., '53						
Jeopardy	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53						
Jumping Jacks (5121)*	Para.	Dean Martin-Jerry Lewis	July, '52						

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Junction City (486)	Col.	Charles Starrett-Smiley Burnette	July, '52	54m	July 5	1433	A-1	Good
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 23	1503	A-1	Good
Jungle Girl (5208)	AA	Johnny Sheffield	Dec. 7, '52	70m				
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	A-2	Very Good
Just for You (color) (5201)*	Para.	Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2	1469	A-2	Excellent
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	Good
Kansas City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606	A	Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53		Aug. 30	(S) 1511		
Kansas Territory (5225)	Mono.	Bill Elliott-Peggy Stewart	May 20, '52	65m	May 24	1374		A-1 Good
Kid from Broken Gun (481)	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	Aug. 16	1485	AY	A-1 Good
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B Average
King Kong (269)	RKO	Fay Wray-Bruce Cabot	(reissue) May, '52	100m	Feb. 18, '33			
LADY in the Iron Mask (218) (C)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1 Good
Lady of Burlesque	Astor	B. Stanywyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, 43			Good
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1 Fair
Last of the Comanches (C)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669		A-1 Good
Last Train from Bombay (504)	Col.	John Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471	AY	A-1 Average
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44			Good
Lawless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629		A-2 Very Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45			Good
Leonardo Da Vinci (color)	Pictura	Documentary	Jan. 1, '53	70m	Nov. 29	1622		A-1 Very Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m	May 8, '43			Fair
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462	AY	A-2 Good
Lili (color)	MGM	Leslie Caron-Mel Ferrer	Spec.		Nov. 22	(S) 1615		
Limelight	UA	Charles Chaplin-Claire Bloom	Oct. 23, '52	143m	Oct. 11	1557	AY	B Excellent
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B Average
Look Who's Laughing (381)	RKO	Lucille Ball-Edgar Bergen (reissue)	Aug., '52	79m	Sept. 20, '41			
Lost in Alaska (229)	Univ.	Abbott & Costello-Mitzi Green	Aug., '52	76m	July 26	1462	AY	A-2 Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2 Excellent
Lure of the Wilderness (227) (C)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461	AY	A-1 Very Good
Lusty Men, The (304)	RKO	Susan Hayward-Robert Mitchum	Oct., '52	113m	Sept. 27	1542	AY	A-2 Good
Luxury Girls	UA	Susan Stephen	Jan. 30, '53					
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2 Very Good
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m				
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B Good
Magic Box, The (Brit.) (C)	Mayer-Kingsley	Robert Donat	Sept. 24, '52	93m	Sept. 20	1534		A-1 Good
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27	1662		Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1 Very Good
Man on a Tightrope	20th-Fox	Fredric March-Gloria Grahame	May, '53					
Man with the Grey Glove (Ital.)	IFE	Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10	1678		B Good
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2 Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '53	93m	Mar. 15, '52	1281	AY	A-2 Excellent
Marshal of Cedar Rock	Rep.	Allan Rocky Lane	Jan. 1, '53					
Maverick, The (5322)	AA	Bill Elliott	Dec. 14, '52	71m	Jan. 3	1669		Average
Maytime in Mayfair (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2 Fair
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637		A-1 Very Good
Member of the Wedding	Col.	Ethel Waters-Julie Harris	Not Set	91m	Dec. 20	1645		A-2 Good
Merry Widow, The (color)* (301)	MGM	Lane Turner-Fernando Lamas	Sept., '52	103m	July 12	1441	AYC	A-2 Excellent
Merry Wives of Windsor (Ger.)	Central	Sonja Ziemann-Paul Esser	Sept. 20, '52	93m	Sept. 27	1542		Good
Million Dollar Mermaid (C) (312)*	MGM	Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8	1597		A-1 Good
Miracle of Fatima (color) (203)*	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m	Aug. 23	1501	AY	A-1 Superior
Mississippi Gambler (color) (310)	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677		B Very Good
Mr. Walkie Talkie (5203)	Lippert	Joe Sawyer-William Tracy	Nov. 28, '52	65m	Dec. 6	1630		Average
Monkey Business (230)	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517	AY	B Excellent
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52		Nov. 22	(S) 1615		B
Montana Belle (color) (308)	RKO	Jane Russell-George Brent	Nov., '52	81m	Nov. 1	1589		B Good
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 10, '52	54m	Aug. 30	1510		A-1 Fair
Montana Territory (color) (438)	Col.	Lon McCallister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1 Good
Moulin Rouge (C)	UA	Jose Ferrer-Colette Marchand	Mar., '53	123m	Dec. 27	1661		Excellent
My Cousin Rachel (301)	20th-Fox	Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27	1662		A-2 Very Good
My Man and I (303)	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502	AY	A-2 Very Good
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606	AY	B Very Good
My Wife's Best Friend (231)	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52	87m	Oct. 11	1558		B Good
NAKED Spur, The (color)	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685		Excellent
Narrow Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2 Good
Never Let Me Go	MGM	Clark Gable-Gene Tierney	Apr., '53					
Never Wave at a Wac	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20	1645		A-2 Excellent
Niagara (color) (306)	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53		Dec. 27	(S) 1663		
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. 4	1550	A	B Average
No Holds Barred (5214)	AA	Leo Gorcey	Nov. 23, '52	66m	Sept. 20	(S) 1534		A-2
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B Good
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 6	1629		A-2 Good
O. HENRY's Full House (228)	20th-Fox	All Star Cast	Sept., '52	91m	Aug. 23	1501	AY	A-2 Excellent
Off Limits	Para.	Bob Hope-Marilyn Maxwell	Apr., '53		Dec. 20	(S) 1647		
Old Oklahoma Plains (5144)	Rep.	Rex Allen	July 25, '52	60m	Aug. 23	1503	AYC	A-1 Good
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug., '52	105m	July 19	1454	AY	A-1 Good
Operation Secret (205)	WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, '52	108m	Oct. 11	1558	AY	B Very Good
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	93m	May 17	1366	A	B Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357	A	A-2 Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June, '52	75m	Apr. 19	1321		B Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Outpost in Malaya (Brit.)	UA	Claudette Colbert-Jack Hawkins	Nov. 21, '52	88m	Nov. 15	1606	AY	A-2	Good
Overland Trail Riders	Rep.	Rex Allen	Not Set		Jan. 10	(S) 1679			
PARK Row	UA	Gene Evans-Mary Welch	Aug. 12, '52	83m	Aug. 9	1477	AY	A-2	Good
Pat and Mike* (235)	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17	1365	AY	A-2	Excellent
Peahfinders, The (color)	Col.	George Montgomery-Helena Carter	Jan., '53	78m	Dec. 20	1646	AY	A-1	Good
Paula (436)	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	AY	A-2	Good
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good
Peter Pan (color)	RKO	All Cartoon Feature	Feb. 5, '53	77m	Jan. 17	1685			Excellent
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m	Aug. 9	(S) 1479		A-1	
Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Mar., '53		Nov. 15	(S) 1607			
Plymouth Adventure (color) (310)*	MGM	Spencer Tracy-Gene Tierney	Nov., '52	104m	Oct. 25	1581	AYC	A-2	Excellent
Pony Express (color)	Para.	Charlton Heston-Rhonda Fleming	Apr., '53						
Pony Soldier (C) (237)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52	82m	Nov. 8	1597	AYC	A-1	Excellent
President's Lady	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53						
Prisoner of Zenda (color) (308)*	MGM	Stewart Granger-Deborah Kerr	Nov., '52	101m	Oct. 18	1565	AYC	A-1	Very Good
Promoter, The (Brit.) (285)	Univ.	Alec Guinness-Valerie Hobson	Oct. 28, '52	88m	Oct. 25	1581	AY	A-1	Excellent
QUIET Man, The (color)*	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365	AY	A-2	Superior
Quo Vadis (color)* (218)	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., '52	80m	Oct. 11	1558	AY	A-2	Very Good
Rainbow Round My Shoulder (C) (503)	Col.	Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9	1477	AY	A-1	Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power	(reissue) June, '52	95m	Sept. 8, '39				
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizbeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17	1367	AY	A-2	Fair
Red River	UA	John Wayne-M. Cliff	(reissue) June 6, '52	125m	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Snow (439)	Col.	Guy Madison-Ray Mala	July, '52	75m	June 21	1418	AY		Good
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645		A-2	Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	90m	Nov. 1	1590	AYC	A-1	Good
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, '52	79m	Aug. 30	1510	AY	A-2	Good
Road to Bali (color) (5209)	Para.	Bing Crosby-Bob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Robin Hood (see Story of Robin Hood)									
Rogue's March	MGM	Peter Lawford-Janice Rule	Feb., '53	84m	Jan. 3	1669		A-1	Very Good
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	73m	Aug. 30	1509		A-1	Excellent
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m	June 28	1427	AYC	A-1	Good
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 27	1662	A	B	Good
SALLY and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	June 28	1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B	Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20	1534	AYC	A-1	Good
Savage Mutiny	Col.	Johnny Weissmuller	Not Set	73m	Jan. 17	1687			Fair
Scaramouche (C) (236)*	MGM	Stewart Granger-Janet Leigh	June, '52	115m	May 17	1365	AYC	A-2	Excellent
Scared Stiff	Para.	Martin & Lewis-Lizbeth Scott	Not Set		Jan. 10	(S) 1679			
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31	1382	A	B	Good
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 31, '52	73m	Nov. 29	1623			Fair
Sea Around Us, The (color)	RKO	Documentary	Apr. 22, '53	61m	Jan. 17	1686			Very Good
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	71m	Aug. 30	1510		A-2	Good
Secret Flight (Brit.)	Unity	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12	1442			Good
Secret People (Brit.) (5116)	Lippert	Valentina Cortesa-Audrey Hepburn	Aug. 29, '52	87m	Aug. 30	1510		A-2	Fair
See How They Run	MGM	Dorothy Dandridge-Robert Horton	Apr., '53						
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Dec. 20	(S) 1647			
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323			
She's Back on Broadway (color)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53						
She's Working Her Way Through College (C) (128)*	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389	AY	B	Very Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Mar., '53		Dec. 27	(S) 1663			
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313	AYC	A-1	Excellent
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73m	Nov. 8	1597	AY	A-2	Fair
Small Town Girl (color)	MGM	Jane Powell-Farley Granger	Apr., '53		Nov. 29	(S) 1623			
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2	Good
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533	AY	B	Excellent
Sombrero (color)	MGM	Ricardo Montalban-Cyd Charisse	Not Set		Nov. 29	(S) 1623			
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238)	20th-Fox	Victor Mature-Patricia Neal	Oct., '52	81m	Oct. 11	1558		A-1	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	75m	Aug. 23	1502		A-2	Good
Son of Paleface (color) (5124)*	Para.	Bob Hope-Jane Russell	Aug., '52	104m	July 19	1453	AY	B	Excellent
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1	Good
South Pacific Trail (5145)	Rep.	Rex Allen	Oct. 20, '52	60m	Nov. 15	1606	AYC	A-2	Fair
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298		A-2	Fair
Springfield Rifle (C) (204)	WB	Gary Cooper-Phyllis Thaxter	Oct. 25, '52	93m	Oct. 4	1555	AY	A-1	Good
Stalag 17	Para.	William Holden-Don Taylor	Not Set		Jan. 10	(S) 1679			
Star, The	20th-Fox	Bette Davis-Sterling Hayden	Not Set	90m	Dec. 27	1661			Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686			Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1	Very Good
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53		Oct. 4	(S) 1551			
Steel Trap (232)	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	85m	Oct. 25	1582		A-2	Fair
Stolen Face (5109)	Lippert	Paul Henreid-Lizbeth Scott	June 16, '52	71m	June 7	1389		B	Good
Stooge, The (5212)	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557		A-1	Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637		A-2	Very Good
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July, '52	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C) (391)*	Disney-RKO	Richard Todd-Joan Rice	July, '52	84m	Dec. 22	1289	AYC	A-1	Very Good
Story of Three Loves, The (color)	MGM	Leslie Caron-Pier Angeli	Spec.						
Story of Will Rogers (color) (129)*	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453	AYC	A-1	Excellent
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B	Fair
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stephane-Edouard Dermithes	July, '52	95m	Aug. 9	1477			Good
Stranger in Between, The (Brit.) (284)	Univ.	Dirk Bogarde-Elizabeth Sellars	Aug., '52	84m	Aug. 23	1502	AY	A-2	Very Good

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Sudden Fear (362)*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A	A-2 Very Good
Sword of Venus	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687		A-2 Average
TALL Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53					
Tales of Hoffmann (color) (Brit.)	UA	Moir Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2 Excellent
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 1, '53					
Target Hong Kong	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646		A-2 Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Feb., '53	77m	Jan. 17	1685		A-1 Excellent
Thief, The	UA	Ray Milland-Rita Gam	Oct. 10, '52	85m	Sept. 27	1541	AY	A-2 Excellent
Thief of Venice (304)	20th-Fox	Marie Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2 Very Good
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine	(reissue) May, '52	110m	May 16, '52			
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2 Fair
Three Sinners (French)	Sachsen	Fernandel-Line Noro	July, '52	84m	Aug. 2	1471		Average Fair
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590		Fair
Thunderbirds (5201)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622	AY	A-1 Very Good
Thundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20, '52	54m	Aug. 2	1471		A-1 Good
Timber Wolf (5222)	AA	Kirby Grant	Jan. 4, '53	63m				
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara	(reissue) July, '52	86m	Mar. 14, '42		AY	A-2 Excellent
Tonight We Sing (color)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53		Nov. 29	(S) 1623		
Too Many Girls (382)	RKO	Lucille Ball-Desi Arnaz	(reissue) Aug., '52	85m	Oct. 12, '40			
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646		A-1 Good
Toughest Man in Arizona (C) (5109)	Rep.	Vaughn Monroe-Joan Leslie	Oct. 10, '52	90m	Oct. 25	1582	AY	Good
Treasure of Golden Condor (C) (308)	20th-Fox	Cornel Wilde-Constance Smith	Mar., '53		Nov. 22	(S) 1615		
Tromba, the Tiger Man (5201) (Ger.)	Lippert	Special Cast	Nov. 14, '52	63m	Nov. 22	1614		A-2 Fair
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637		A-2 Fair
Tropical Heat Wave (5126)	Rep.	Estelita-Robert Hutton	Oct. 1, '52	74m	Oct. 11	1559	AY	A-1 Good
Tulsa (color)	UA	Susan Hayward-R. Preston	(reissue) June 6, '52	90m	Mar. 19, '49			Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2 Good
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B Excellent
UNDER the Red Sea (305)	RKO	Documentary	Oct., '52	67m	Oct. 4	1549	AYC	A-1 Very Good
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2 Good
Untamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12, '52	70m	Aug. 23	1553		A-2 Fair
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2 Excellent
Voodoo-Tiger	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	B Fair
WAC from Walla Walla (5123)	Rep.	Judy Canova-Stephen Dunne	Oct. 10, '52	83m	Oct. 25	1582	AYC	A-1 Good
Wagon Team (476)	Col.	Gene Autry	Sept., '52	61m	Sept. 13	1526	AY	A-1 Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21	1418		A-1 Good
We'll Till the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	109m	May 31	1381	AY	A-2 Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	47m	Apr. 26	1329	AY	A-1 Very Good
War of the Worlds (C)	Para.	Gene Barry-A. Robinson	May, '53		Jan. 10	(S) 1679		
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425	AY	A-1 Excellent
Way of a Gaucho (color) (229)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549	AY	A-2 Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B Excellent
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469		A-2 Excellent
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1 Very Good
Where's Charley (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425	AYC	A-1 Very Good
White Corridors (Brit.)	Fine Arts	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418		Good
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669		Very Good
Wild Heart, The (274) (color)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382	A	B Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1 Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550	AYC	A-1 Very Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m	Aug. 9	(S) 1478		A-2
Winning of the West	Col.	Gene Autry	Jan., '53	57m	Jan. 17	1687		A-1 Good
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373	AYC	A-1 Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B Excellent
Woman of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sep. 5, '52	90m	Aug. 2	1470	AY	A-2 Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m				
World in His Arms, The (C) (227)*	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1 Excellent
Wyoming Roundup (5254)	AA	Whip Wilson	Nov. 9, '52	53m	July 12	(S) 1443		
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1 Average
Yankee Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13	1525	AY	A-1 Very Good
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462	AY	B Good
Young Men With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2 Fair
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m	Nov. 29	1623		Good
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 31, '52	62m	July 12	(S) 1442		

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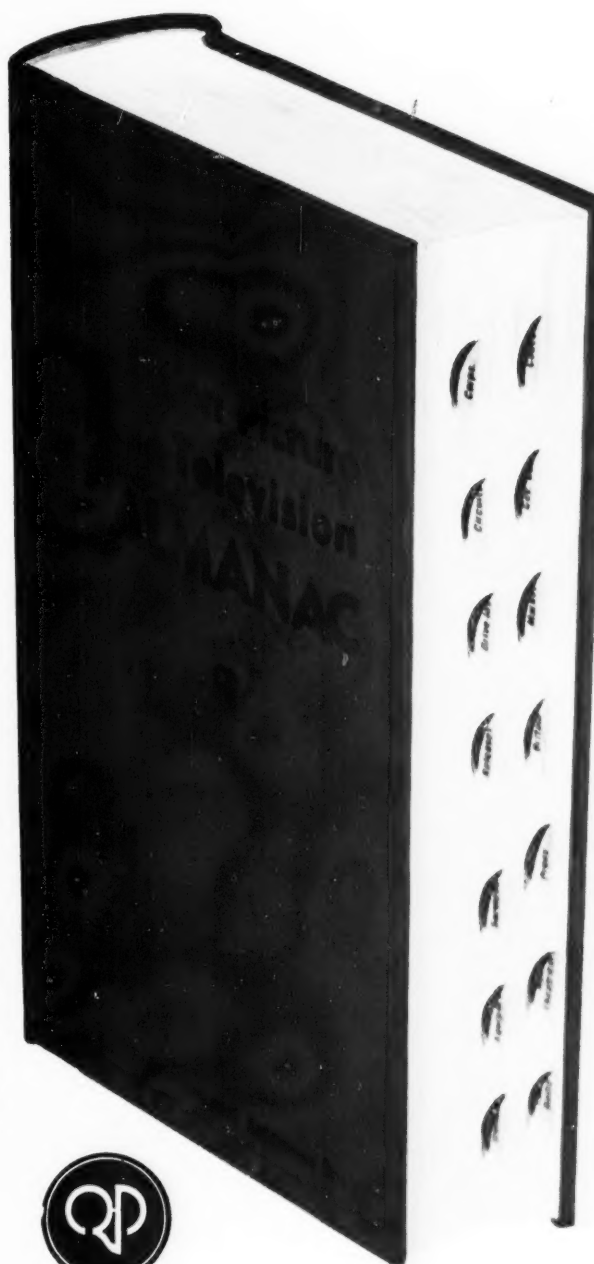
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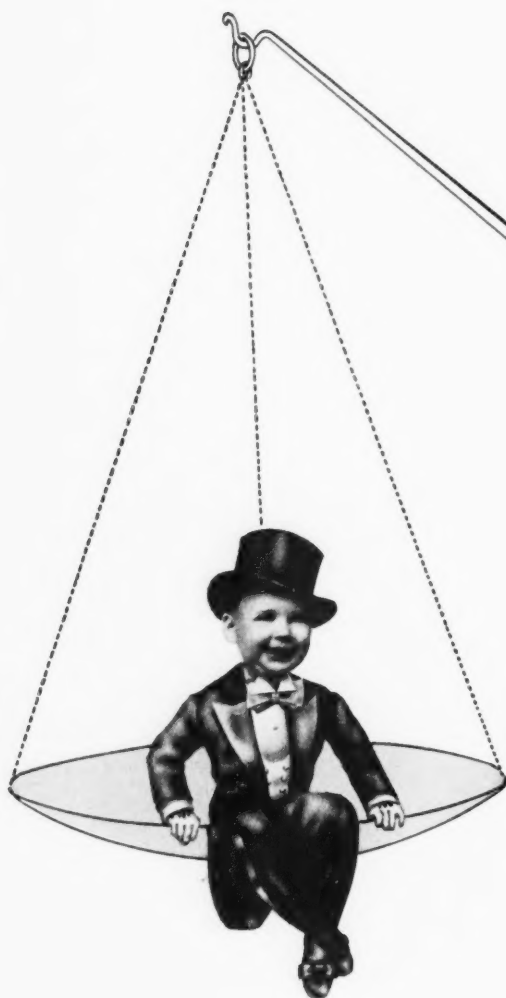


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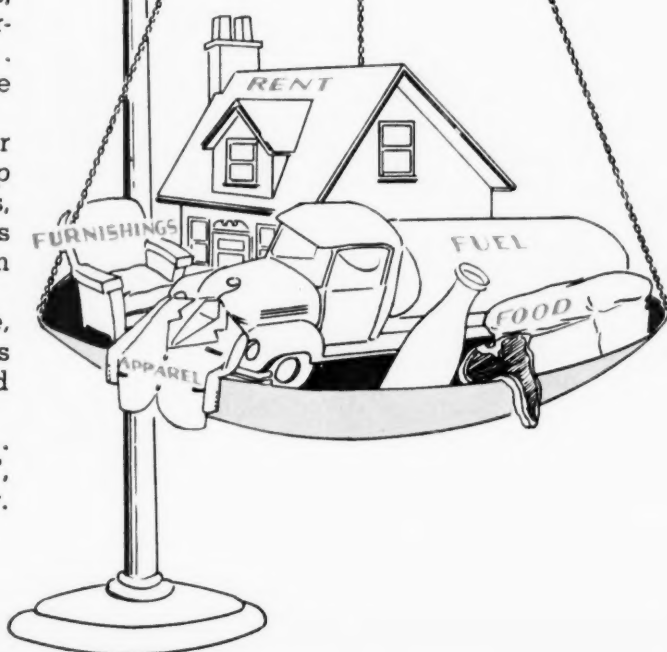


Check the figures... look at the tremendous increase in the cost of your daily living needs. According to the Bureau of Labor Statistics, food has soared upward 133.2%... house furnishings, up 105%... clothing, up 102.3%... fuel, up 47.6%... rent, up 42.4% during the 1939-1952 period.

You'll find the same increases in your theatre's operating costs... with carpet, up 120%... projection equipment and supplies, up 115%... printing, up 90%... and all costs ranging almost twice what they were a dozen years ago.

Compare this with the negligible increase, IF ANY, you've given NSS, for your trailers and accessories, during this very same period of skyrocketing expenses.

Yes, weigh the facts and compare... compare all your costs with the LOW COST, Service-with-a-smile Policy of the Prize Baby.



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY